NORTHEAST
HISTORIC
FILM

Moving Image Review

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of
Northern New England
Motion Picture

Winter 1988

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Reconstructed Way Down East premieres in New England

Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor.

A Personal Welcome To Our Readers.

Moving Image Review, published twice a year, will provide news and information about projects and ideas designed to preserve northern New England cultural heritage on film and videotape. We hope you will enjoy the newsletter, will contribute to it, and join in Northeast Historic Film's mission of learning and preserving.

Working with NHF in the past year as President of the Board, I have been visited by some welcome ghosts from my Maine childhood. During the winters of 1945 and 1946, I harvested ice on Lake Penneseewassee in Norway, Maine. A recent donation to NHF of an ice harvesting film shows the viewer that other world, those other times. I found I could recite the names of the tools, and probably could even do the work again. But then I remembered the temperature and the wind.

Recently, we have been looking at some wonderful footage shot in Cherryfield in 1938. One by one, individuals face the camera, some bold, some shy. The people are backed by the town's gas station, its grocery store, houses, schools and vehicles. At first, the film evokes an album of still photos, then as the images build with unexpected intensity, they involve you with the town's heroes and its hopes for the future.

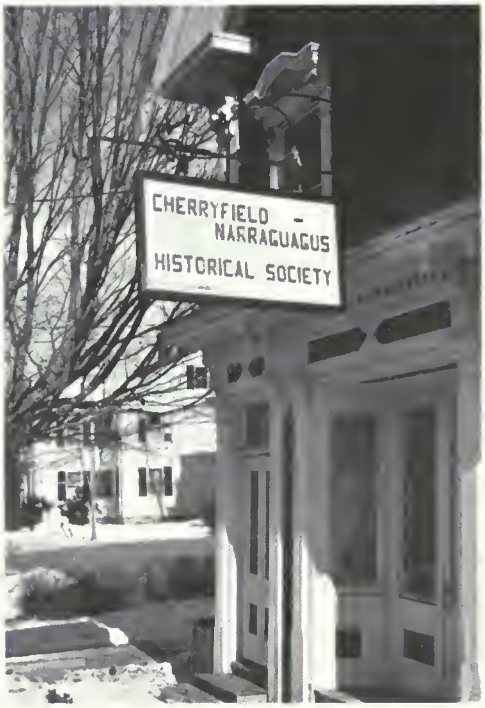
In the six minutes of this film there is an immense amount of information about the life of a small Maine town. Why the film was made is not yet known, but we hope to learn more about it and to locate other similar films worthy of study and contemplation.

My role as President of the Board of NHF is a gratifying one for me. I'm pleased at the chance to participate in preserving our past and bringing back to life moving images that would otherwise be lost and forgotten. I welcome you as a friend of NHF, and hope that your involvement with our organization will be equally rewarding for you.

David C. Smith

David C. Smith

David C. Smith is Professor of History and Cooperating Professor of Quaternary Studies at the University of Maine, Orono. Dr. Smith is a Maine native whose recent work includes the Yale Univ. Press biography of H.G. Wells, ***Desperately Mortal,*** a book in progress on World War II letters and in 1988, a project on Rudy Vallee.



HILDRETH NETWORK ELECTION CENTER

photo: WABI

Election Night at WABI in 1962: First an NBC and now a CBS affiliate, WABI has seen continuous ownership by the Hildreth family; it's now a member of the Diversified Communications Group. The general manager is George Gonyar.

Two Decades Of TV Film To Be Preserved:

Maine's largest and oldest broadcast collection.

WABI-TV, the Bangor Historical Society and NHF are cooperating to save and make accessible to the public an estimated 300 hours (roughly 650,000 feet) of unique 16mm film containing news, sports and commercials. The film was shot by Maine's first TV broadcaster, WABI-TV in Bangor, between 1953 and 1974.

The footage had not been seen since it was put onto reels after airing on nightly news broadcasts. It has recently been

(continued on pg. 2)

National Conference Held For Local Television News Archives.

The American Film Institute's National Center for Film and Video Preservation in October, 1987, sponsored the first national conference on local television news. It was attended by representatives from more than 50 archives, historical societies and television stations.

The conference was hosted by the State Historical Society of Wisconsin and funded by the National Historical Publications and Records Commission.

David Weiss, executive director of Northeast Historic Film, represented NHF's Bangor Historical Society/WABI-TV Collection. Other New England archives present were WGBH-TV Boston, Boston University and the Christian Science Monitor.

The conference was organized around the concepts of the ideal and the real. Presenters proposed ideals for preservation and cataloguing. Participants countered with their experience in the real world. Sessions were oriented toward practical matters such as film and videotape preservation, newsgathering technologies, copyright and inventory control.

The value of archival TV. George Talbot, director of the State Historical Society of Wisconsin, stated in the conference's keynote speech that "local television is a vast mass of ordinariness. Therein lies the biggest threat to its preservation, and the most important reason why it must be preserved." Local TV portrays an accurate picture and valuable record of the ordinary texture of life in our society.

The October conference marked a beginning in more clearly defining an archival field. Now, fundamental questions must be answered such as how much television material exists and how to encourage preservation of today's broadcasts. ■

(WABI-TV continued from pg. 1)

transferred to NHF's temperature and humidity controlled vault, and is the subject of a preservation effort with major materials costs and countless hours of detailed cataloguing.

Widespread public use expected. The potential for enjoyment, educational and even commercial use of this resource is enormous. Towle Tompkins, WABI-TV program manager, predicts: "You'll find University of Maine students utilizing the collection for projects, and not just journalism or broadcasting students." He expects commercial use of film footage as well, for example, inclusion in documentaries and corporate productions.

KEEP ALIVE! LET'S DRIVE
FOR THIRTY-FIVE!

The WABI-TV news crew in 1967: Gordon Sinclair, Ralph Lowe, Jim Graham.

photo: WABI

Cultural significance cited. Robert Croul, president of the Bangor Historical Society, stresses the cultural significance of the film. He presided at a gala event sponsored by the Society in November, "Memories Made in Maine," highlighting the post-war years. NHF's 15-minute compilation of television clips from the 50s fascinated viewers who watched President Eisenhower receive a Penobscot salmon, the WABI-TV studios 30 years ago, jets at the now closed Dow Air Force Base, and commercials, one of them advertising blouses for $2.99!

WABI-TV donates video transfers. WABI-TV has generously committed staff and technical services for the transfer of the film footage to videotape. Towle Tompkins stated that the station is pleased to donate its resources. "As television stations become more aware of the history of their medium, they will try to preserve it and educate audiences about it," he commented. ■

NHF Conducts Search For Maine-Made Motion Pictures.

Northeast Historic Film is undertaking the first comprehensive survey of professional and significant amateur film and videotape shot in Maine. We are collecting information on all works known to have been filmed or taped in the state, whether or not they physically exist today. This information will be made available to researchers, educators and filmmakers, and will result in a significant gain in knowledge, and awareness, ultimately leading to further preservation.

The earliest known surviving Maine motion picture film shows 15 seconds of a man standing in a dory pulling lobsters out of a trap. It was made in 1902 by the American Mutoscope and Biograph Company, and is preserved at the Library of Congress.

From the time this fragment of mo-

tion picture history was shot to tonight's television news, thousands of film and videotape records by and/or about Maine people have been made in the state, and are of interest to the region. Dramatic, industrial, informational and amateur, they are stored in libraries, closets, attics, garages, barns and basements. Some are available for exhibition, most are long forgotten.

By gathering information about film and videotape, NHF can begin to piece together the moving image history of this region, and make strides in ensuring the preservation and physical accessibility of footage that still exists.

If you have information about film or videotape that you believe should be included in our survey, please return the form on page 7, or call NHF at (207) 374-2736. ■

NHF Gratefully Acknowledges Support.

Two executives with a personal interest in New England and regional film preservation have taken the lead in supporting NHF.

Paul Gelardi, president of Shape Video Inc., Biddeford, Maine, one of the country's largest producers of injection molded products and videocassettes, donated videotape stock. NHF uses the tape for reference copies.

Rick Nopper of Beckett Corporation, Lionville, Pennsylvania, donated imprinted archival labels for film cans and videotape boxes. Beckett's archival labels are used by, among others, the Library of Congress and the Smithsonian Institution's Human Studies Film Archives.

In addition to these donations in kind, many hundreds of individuals made financial contributions at NHF summer 1987 screenings. We would like to thank all those who helped us get off to such a great start, and special thanks to:

Maine Arts Commission
Maine Humanities Council
Corporate donors
Bar Harbor Banking and Trust Company
Boston Light & Sound, Inc.
M.A. Clark Florist
The Knowles Company
and to:
The Ellsworth Historical Society
Marilyn Gass
Mrs. Phyllis Hodgkinson
Robert L. Jordan
Ed and Sally Lupfer
Dr. and Mrs. Ned Rendall
Mr. and Mrs. P.H. Sellers.

■

The celebration of Maine's centennial in 1920 in Deering Oaks Park, Portland, was covered by an as yet unknown cinematographer, and also in this photograph from the collections of the Maine Historical Society.

Passamaquoddy Tribe Sees Long-Lost Film.

Penobscot and Passamaquoddy Indians dance in traditional dress in a unique, high quality 1920 film recently returned to Maine.

Wayne Newell, a planner with the Passamaquoddy tribal government, says that the film is a very valuable record of activities and artifacts of more than 60 years ago.

Newell is undertaking the task of annotating the film with information gathered from area residents. Besides the interest of today's costume makers, "the children are fascinated by it," he discovered. His own teenagers, all of whom are dancers and participate in traditional dances, were very interested to see the 1920 event. "They've never seen anything that old," said Newell, "not about us, anyway."

A single nitrate print of the film was discovered in storage at John E. Allen, Inc., in New Jersey. In order to preserve the film during the summer of 1987, Northeast Historic Film made arrangements to transfer the film to safety stock and return a copy to Maine in time for a screening at Portland's Maine Festival in August. ■

Executive Director's Report.

IRS awards NHF tax-exempt status.

During 1987, the Internal Revenue Service declared NHF a non-profit organization serving the public welfare with its mission of preserving and making available northern New England film and video. The continuation of this tax-exempt status, however, and thus the continuation of NHF itself, depends on NHF's ability to demonstrate that it is a "publicly supported organization." This means that *at least* one third of our operating budget must come from individual contributions.

The exemption from Federal income tax under section 501(c)(3) of the Internal Revenue Code makes NHF eligible to apply for grants from charitable foundations.

In addition, individuals and corporations are notified that, in the unmistakable prose of the IRS: "Donors may deduct contributions as provided in section 170 of the Code. Bequests, legacies, devises, transfers or gifts are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code."

Because we do not have a development office, NHF is unable to make extensive calls or send out mass mailings requesting support. We depend on our *Moving Image Review* readers to contribute generously and to pass the word along to interested friends and acquaintances.

David S Weiss

David S. Weiss

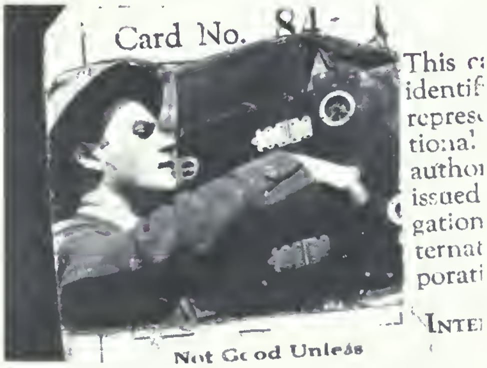


photo: Daniel M. Maher, Jr.

The young Daniel Maher, Sr.'s, International Newsreel I.D. card, 1924. Maher covered events for various newsreel companies all over Maine and eastern Canada.

Mary Astor in her second film, a Holman Day production. From outtakes in the Everett Foster collecti

NHF Collections Grow Steadily During 1987.

Increasing awareness of NHF goals and efforts resulted in a gratifying flow of motion picture contributions. Throughout 1987, materials came in by the single can and by the thousands of feet.

Major donations include the ***Everett Foster Collection,*** with two 1920-21 two-reelers made in Maine by novelist and filmmaker Holman Day, as well as Foster's own productions made over a 15 year period in the state. NHF also received the nitrate film of Mr. and Mrs. Daniel Maher, Jr., produced by ***Daniel Maher, Sr.,*** one of Maine's newsreel pioneers between 1919 and 1933.

A sampling of other additions to our archives includes:

16mm family films from ***Philip J. Abbott*** of Eastport, Maine, which include summer colony life in Harpswell (1926-28).

The ***Robert M. Hume, Sr.,*** Memorial Collection, 23 reels of 16mm film from 1930 to 1950, was donated by James B. (Ben) Hume of Dover-Foxcroft. Hume was superintendent of the Great Northern Paper Co. mill, and his footage depicts early logging technology.

A film of Cherryfield in 1938 came from the ***Cherryfield-Narraguagus Historical Society.*** NHF is preserving the original 16mm footage, and has made copies of this local record available for Cherryfield residents to study and enjoy.

Everett Johnson of South Portland contributed his 16mm b&w film, *Cutting Ice,* which shows ice harvesting in what is now an urban area adjacent to Rte. 295 in Portland.

A rare 1915 Hearst-Selig newsreel story, which shows a saboteur's attempt to blow up the Vanceboro bridge connecting the U.S. and Canada, was donated by ***Elizabeth Low.*** Cooperative preservation is taking place with the University of California, Los Angeles.

Constance Seavey donated film of Mt. Desert Island activities, winter and summer 1926, and other film from her father's collection. Her father ran several theaters on Mt. Desert in the 1920s.

1916 Bluebird Film Found in Barn

The Musem of Modern Art Department of Film, New York, recently received the only surviving copy of the 1916 Bluebird feature, *The End of the Rainbow*, directed by Lynn Reynolds, who later directed Tom Mix films.

Alice Witham Boothby of Sebago Lake, Maine, discovered the five reels in her house's corn chamber—an attached barn—while preparing the property for sale.

Boothby's father, Harold G. Witham, an inventor and electrical engineer, owned and operated theaters in Sebago Lake Village, Steep Falls, Hiram, and East Sebago between 1915 and 1929.

NHF, as part of its effort to assist in preservation of film in the region, handled the Maine appraisal of the film and delivered the nitrate to New York for preservation in October, 1987.

Eileen Bowser, curator of the MOMA Department of Film, noted the importance of inter-institutional cooperation and suggested that Maine audiences might enjoy seeing the film once the safety copy was made.

Mrs. Boothby's recollections of her father's business were useful to NHF, as we seek information on film exhibitors from relatives, collectors and antiquarians who can shed light on film distribution and audiences in the region. Written records are of particular interest. ■

Further Reading

Q. David Bowers, ***Nickelodeon Theatres and Their Music,*** Vestal, NY: The Vestal Press, 1986

Jay S. Hoar, ***Small Town Motion Pictures and Other Sketches of Franklin County, Maine,*** Farmington, Me: Knowlton & McLeary, 1969

David Naylor, ***Great American Movie Theaters,*** Washington, D.C.: The National Trust for Historic Preservation, 1987

Maine State Museum Creates Moving Image Exhibit.

In an interview with Paul Rivard, director of the Maine State Museum, Karan Sheldon, vice president of Northeast Historic Film, gathered information about the museum's new logging exhibit which features a 4′ x 5′ video screen showing woodsmen in action. A motion sensor triggers the video system when museum visitors enter the exhibit.

Paul Rivard, director of the Maine State Museum.

photo: Greg Hart

Sheldon:

Is this the first time you have used this technology for moving image in an open exhibit area?

Rivard:

It's the first time that we have done anything with videotape that is this large.

Sheldon:

Are you following a model?

Rivard:

We're not following a model, but I'd be very surprised if it were unique. I am certain it's been done, but ours is not derivative of anything we've seen.

Sheldon:

There was some concern that the film would distract viewers and cause traffic problems.

Rivard:

It has not been a problem. In fact, I think it's terrific. Very definitely a great asset. The maintenance so far has been excellent, and we're having very little difficulty with it.

Sheldon:

What do moving images add to an exhibit?

Rivard:

If you have an artifact, and you want to express how it runs or what it does or how it was used, the label copy can be too complex for anyone to bother to read. If you can show the thing visually then you have expressed the idea. Moving images interpret the use of an artifact and you don't have to express it verbally. Second, they allow you to have people in the scene in a way that you can't in the exhibit. And third, if you're using historic footage, then the footage itself is a form of artifact. It's a great success and we're very happy we've done it and we'll be doing it again, that's for sure. ■

Black and white 16mm film from the collections of the Maine State Museum (including Pete Sawyer film), Fogler Library Special Collections, and NHF was transferred to 1" videotape, and edited at VP Studios, South Portland. Exhibit planner was Norman Payne, the display system was designed by Ayer Electronics, and the results can be seen at the Maine State Museum in the cultural building, Augusta.

photo: Museum of Modern Art/Film Stills Archive

*Aboard a schooner in New Harbor, Maine, Richard Barthelmess embraces Louise Huff for Henry King's **The Seventh Day** (1921). Maine was one of King's favorite locations; he shot four films in the state, on the coast and inland.*

NHF Receives First Arts Commission Grant!

Alden Wilson, executive director of the Maine Arts Commission, informed NHF of its first grant award for "Conservation of a Maine Film Collection." The commission noted the importance of having an in-state archives for film and video collections.

The grant is helping make protection copies of unique, original or best surviving material from the Everett Foster collection, specifically the Holman Day and Walter Mitton films.

Holman Day, poet, novelist and filmmaker, founded a production company in Augusta in 1919 and with actor/director Edgar Jones produced upward of two dozen two-reelers.

Walter Mitton captured a different Maine. A professional engineer, Mitton was a talented amateur filmmaker who recorded unembellished views of the state's communities from the 1930s to the 1950s.

Film Exhibition In 1987.

NHF's screenings in 1987 surpassed our hopes for public attendance and enthusiasm. Our cosponsors and funders were exceptionally pleased, which bodes well for the future of historic film and video exhibition.

We feel that the purpose of film preservation is public education and enjoyment. We hope that our successful season of showings in 1987 will encourage other groups to become involved as well.

On January 21, 1987, the Maine Maritime Museum winter lectures in Bath opened with an evening on the ice industry. Curator Nathan Lipfert's program featured NHF's newly preserved 16mm film, *Cutting Ice.* Preservation funds came from the Maine Humanities Council and the Maine Maritime Museum.

On July 10, NHF and the Pemaquid Historical Association sponsored a screening in Bristol, Maine of Henry King's ***The Seventh Day,*** attended by 800 people. Donations at the door helped to underwrite the cost of obtaining the print. The film had been brought to our attention by Wayne Reilly of the *Bangor Daily News;* his father remembered the filming in New Harbor in 1921, and had seen the film in Bristol when last shown in 1925.

D.W. Griffith's ***Way Down East*** was shown at The Grand Auditorium in Ellsworth, Maine on August 7. Excellent publicity in local papers as well as in ***Down East*** magazine and ***Maine Times,*** helped to ensure standing room only for the two and half hour silent film accompanied by live music. The Hancock County Auditorium (The Grand), a nonprofit community organization, assisted with the event which was funded by the Maine Arts Commission (National Endowment for the Arts) and Bar Harbor Banking and Trust Company.

NHF competed for and won a spot at The Maine Festival, August 21-23, an arts event in Deering Oaks Park, Portland. It was the first use of NHF's booth, designed for festivals and fairs. Besides a display showing different film gauges, NHF distributed printed materials and continuously screened more than a dozen different films, from Billy Bitzer's 1906 fishing at Rangeley Lakes to a Maine Alliance of Media Artists anthology.

A production still from one of Holman Day's films, Everett Foster Collection, NHF.

Preservation Services Offered By NHF.

NHF offers preservation services including climate-controlled storage and technical advice to individuals and organizations. A donation or deposit can be arranged through a written agreement between the owner of the film or videotape and NHF. Often a copy of the material is provided by NHF to the donor at no charge. We encourage climate-controlled storage, critical to the life of film and videotape, and offer our vault as a repository for regional material.

Donation or deposit, however, is by no means a prerequisite for working with us. We're also happy to work on a consulting basis with organizations retaining physical control of their material. In the past year we consulted with, among others, the Ellsworth Historical Society, Acadia National Park, the North Woods Arts Center and The Peary-MacMillan Arctic Museum at Bowdoin College. In return for technical assistance, we learn more about film made in the region, and establish new professional working relationships.

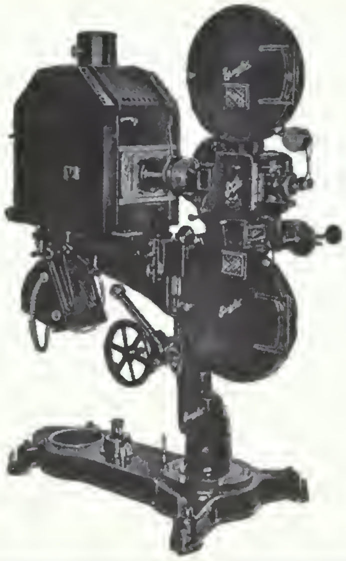
By way of general advice, we strongly discourage the projection of any film which may be a sole surviving copy. We also encourage owners to contact NHF or any other motion picture archives before disposing of film thought to be on nitrate stock. Misconceptions about cellulose nitrate abound. With extremely rare exceptions, 16mm film is not nitrate-based. If you have any questions about your films, please contact us. ■

Wanted: Obsolete Equipment!

NHF is always on the lookout for film and video equipment. Recently, we were lucky to find a ½" open reel videotape player in superb shape.

Projectors, splicers, sound-readers—16mm equipment of all kinds—is gathering dust in many schools and libraries. The same applies to videotape equipment.

As technology changes, it is imperative that we obtain and maintain outdated technologies. If you have or know of unwanted equipment, please contact us. Donations are tax deductible.



NHF Statement Of Purpose.

The purpose of Northeast Historic Film is to preserve, and make available to the public, historic film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving picture resources of interest to the people of northern New England, the preservation of historic film/tape through restoration, duplication, providing of technical guidance, and vault storage; a touring program to bring historic films to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

Board of Directors

President: Dr. David C. Smith, professor of history, University of Maine, Orono.

Vice President and Executive Director: David S. Weiss, Blue Hill Falls, Maine.

Treasurer: Pamela Wintle, acting director, Human Studies Film Archives, Smithsonian Institution, Washington, D.C

Staff

Karan Sheldon, vice president

Gretchen Volenik, office manager

☐ I would like to help support NHF's *Moving Image Review.* Enclosed is a $10 donation for publication and distribution in 1988.

☐ Here is my additional contribution to support NHF's programs. $__________

Donations are tax deductible to the extent allowed by law.

☐ I have information about film/videotape made in Maine. Please send a survey form.

Name____________________ Address____________________

City____________ State____________ Zip____________

Phone ____________________

☐ Please check if this issue was incorrectly addressed, and fill in correct address above.

Do you know someone who might like to receive Moving Image Review? *If so, please list names and addresses.*

Silent Film Fills "The Grand."

August, 1987, Grand Auditorium, Ellsworth, Maine: Northeast Historic Film presented the first New England screening of *Way Down East,* D.W. Griffith's classic drama, reconstructed by the Museum of Modern Art's Department of Film.

Presenting live musical accompaniment was one of the challenges and achievements of the event. With the Library of Congress's reconstructed score, preparation and rehearsal proved a summer's work for pianist Elizabeth Beatty.

Beatty's performance was awarded a standing ovation by a packed house at the Grand Auditorium. She was accompanied by her daughter, Betty Beatty, soprano, and Bill Schubeck and Heidi Daub on fiddle and guitar.

Another major element of the exhibit was arranging for silent speed projection. With equipment from Boston Light & Sound, Inc., David Parsons, owner of the Milbridge Theatre, persuaded sound speed Simplex projectors to run at silent speed.

Lillian Gish, who starred in the 1920 film, sent her congratulations to the musicians and NHF after the performance. She wrote: "It is of course vital that silent film be shown at the proper speed; otherwise it is laughable in all the wrong ways. *And* there is no such thing as *silent* film. The non-talking pictures were always accompanied by music—from a piano to a full symphonic orchestra."

Way Down East was a sellout well in advance and NHF regrets that many of our friends were unable to obtain tickets. This and other silent film screenings, new to the area in the 1980s, are attracting large audiences and seem to have a wide appeal for old and young.

Additional thanks for making this presentation possible go to sponsors the Maine Arts Commission, Regional Arts Program and Bar Harbor Banking and Trust Company.

photo: Roy Zalesky, The Ellsworth American

Lillian Gish looks out at Betty Beatty, who plays from D.W. Griffith's score, ***Way Down East.*** *Northeast Historic Film sponsored the first New England screening of the reconstructed film.*

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Summer 1988

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Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor.

The Seventh Day
Words! Music!

Northeast Historic Film and the Museum of Modern Art Department of Film of New York are cooperating on a project to reconstruct the English intertitles from Henry King's silent feature, ***The Seventh Day,*** a romantic comedy filmed on the Maine coast in 1921. Soon, audiences will be able to enjoy the film with new intertitles, and an original score assembled by the Bagaduce Music Lending Library.

The film, which is preserved at the Museum of Modern Art, contains Czech intertitles. This is because in the 1920s ***The Seventh Day*** was distributed in eastern Europe where American film, particularly comedy, was very popular. The only copy to survive that era was a print found at the Czech Film Archives.

With partial funding from the Maine Arts Commission, a translation was undertaken and English speakers will no longer be faced with "Jak krásná lod!"

Scholars agree that ***The Seventh Day*** is not well known and suffers when compared with the film which made Henry King's reputation, ***Tol'able David.***

However, the two films share some significant qualities, particularly a love for the American landscape. ***The Seventh Day*** was shot on the central Maine coast in the fishing village of New Harbor. Beautiful scenes of sailing schooners, a 190 ft. steam yacht, the town and its surroundings are the perfect setting for a romantic comedy.

The story is about a yachting party of city people who, in their encounters with a small Maine town, discover innocence and godliness. When the *New York Times* reviewed ***The Seventh Day*** in 1922, its overt moralizing was severely criticized. Today, however, audiences are captivated by a certain charm, as NHF's July 1987 screening in Bristol, Maine, proved. Shown without music or English intertitles, ***The Seventh Day*** entranced its audience with spectacular scenery and frivolous flappers.

However enthusiastic this audience may have been, NHF was certain that with English intertitles and musical accompaniment future screenings would be even more pleasurable.

To date no one has been able to locate a 1920s score or cue sheets. (See Further Reading, page 7.) The lack of original music proved an irresistible opportunity for a new score.

This past winter Tony Downer and Mary Cheyney Gould of the Bagaduce Music Lending Library, Blue Hill, Maine, searched the library's collection of period parlor music, silent film themes and Maine-composed popular songs for music to enhance the film's mood and action. The result is an evocative early 1920s experience.

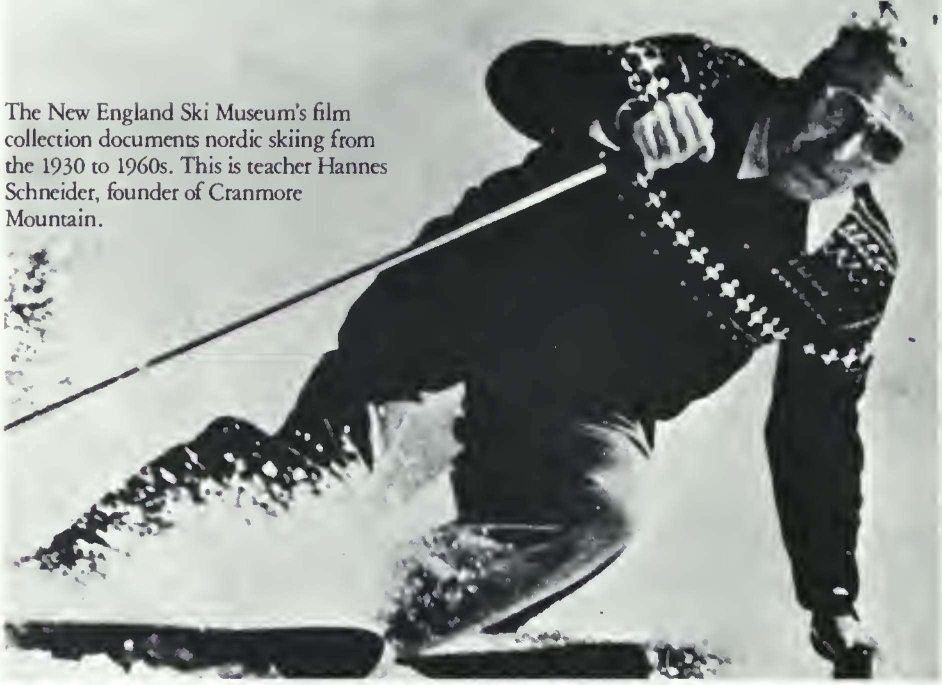
photo: Museum of Modern Art/Film Stills Archive

With readable titles and a well-crafted accompaniment, the film is certain to take its place as a Maine classic.

The Seventh Day will be available on 16mm and 35mm film at silent speed under the auspices of Northeast Historic Film and the Museum of Modern Art Department of Film. Contact either organization for information.

The first public exhibition will be August 18 and 19, 7:30 p.m., at the Midcoast Arts & Media Center, Main Street, Waldoboro, Maine. To reserve tickets, please call 207 832-6373. ■

Executive Director's Report



The New England Ski Museum's film collection documents nordic skiing from the 1930 to 1960s. This is teacher Hannes Schneider, founder of Cranmore Mountain.

photo: New England Ski Museum

A recent letter from Arthur March, the curator of the New England Ski Museum in Franconia, New Hampshire, asked me to clarify our organization's geographical range. While NHF has clearly defined its moving image preservation mission, we intentionally left the geographical range open, stating only that we are concerned with "northern New England."

For now, as we are based in Maine, our primary focus is here. As our resources expand, so will our services and the area to which we can supply them.

Cooperation with other organizations will always be our key to success. As one of our goals is to foster awareness of current moving image collections in New England, I'd like to introduce to you a few of the colleagues in New Hampshire with whom we share material and experiences.

Larry Benaquist's film studies program at Keene State College, Keene, and his compilation film, ***Through the Eye of the Camera: the Changing Rural World of New Hampshire in the Thirties,*** introduce students and the public to area archival film.

Mary Beth Stock at the Southeastern Regional Education Service Center in Derry is preparing a videodisc of stills and archival footage of New Hampshire for school use. If you have or know of material that might be useful to this project, please call 603 432-9442.

Shaler McReel of de Rochemont Films, inc. in Newington is helping NHF list and locate Louis de Rochemont's New England productions, which began with a 1915 Maine newsreel and include the 1949 feature ***Lost Boundaries*** with Mel Ferrer, made in Kennebunk, Kittery and Portsmouth.

John Bardwell at the University of New Hampshire Department of Media Services is identifying and cataloguing a large collection of New Hampshire and Maine logging footage, which includes a film on woods work, ***King Spruce,*** which is available on videotape.

Our common work moves us all along the road to saving and learning to use northern New England's moving image heritage.

David S. Weiss

Why Not Project Fragile Film?

by Pamela Wintle, Archivist
Smithsonian Institution Human Studies Film Arhives.

Scenario: In a trunk in your aunt's attic you find some rolls of 8mm film. She remembers that they were filmed by her father in the 1940s, and the projector broke twenty years ago. The films have not been shown since. A friend loans you a projector and the family is called together. The lights are turned out, the first image flickers on the screen — it is a family picnic.

Afterwards, when the lights are turned on, family members reminisce and laugh over the antics of relatives.

Realistically, however, chances are greater the scenario ended sadly, with the projector severely damaging the film, possibly so badly that the screening concluded abruptly.

Even new projectors subject film to stress. As every school audiovisual specialist, film librarian and distributor knows, films wear out. An old, poorly maintained projector and an inexperienced operator are a ruthless combination.

Film ages. It becomes less flexible and it shrinks. Depending on the storage history of the film, these problems can range from minor to severe. Other problems caused by mishandling include broken and torn film, shredded perforations, burns, separation of emulsion from the base and bad splices. "Repairs" are sometimes made with paper clips, surgical adhesive tape, scotch tape, masking tape and staples. All of these can cause further irreversible damage to the film.

Severe perforation damage and tearing make it very difficult, if not impossible, to make copies. If that film or section of film is unique, it is lost forever.

(continued on pg. 7)

TV Film Project Advisory Board Announces Major Contributions

Fundraising for the Bangor Historical Society/WABI Preservation Project is off to a strong start with three leadership gifts.

These were announced by the Preservation Project's Advisory Board, a group of 15 area citizens representing business, broadcasting, historical preservation and education.

Diversified Communications' president, Horace A. Hildreth, Jr., on behalf of the board, has donated $5,000. With their station WABI's gift of the original film and the donation of film-to-videotape transfers valued at over $15,000, Diversified Communications' support has been critically important in getting the project started.

The Maine Library Commission has awarded a matching grant of $5,000 to preserve "unique state historical and library research material."

Paul Gelardi of Shape, Inc. donated videotape stock to the Bangor Historical Society/WABI project, a value of approximately $7,000.

The Advisory Board, which convened in February 1988, is seeing early success in its drive to promote public awareness of the material and raise funds. Two working committees, one for finance and the other for education, will be helping make the preservation project a reality.

The project, to save and make available 650,000 ft. of 16mm film from Maine's first television station (covering 1953-1974), includes transferring the original film to videotape, cataloguing the stories and circulating videotapes for reference, production and classroom use.

The Advisory Board's education committee has launched a pilot project which will give teachers the opportunity to use the material in the fall of 1988. Videotapes, organized into topics such as state government, Cold War issues, transportation and urban renewal, will be tested and evaluated.

Pat Sirois of Bangor High School, chair of the committee, made it clear that teachers are hungry for moving images, especially those which can contribute to Maine Studies. Advisory Board member Walter Taranko, Maine State Library media consultant, concurs with the group that the collection contains "topics educators are interested in."

Cash and in-kind donation to date total $25,000 toward the project's first-year goal of $60,000. To reach the goal donors are needed at all levels, from major corporate and foundation contributors to members of the $100 Save-a-Reel Club and $5-$10 well-wishers. Those interested in donating are invited to use the form on page 7 or telephone NHF. ■

The Bangor Historical Society/WABI Preservation Project Advisory Board at work; some members of the education committee meet at the University of Maine College of Education. From left to right: Pat Sirois, Bangor High School; Scott Grant, Maine Dept. of Education; Anne Pooler, Assistant Dean of Education, Univ. of Maine; James Cowan, former Superintendent of Schools, Dist. 20; Constance Carlson, Professor Emerita, Univ. of Maine.

Grants In Action

In May, 1988, the **Maine Library Commission** awarded a grant of $5,000 for first-year preservation work on NHF's Bangor Historical Society/WABI collection.

Under the conservation grants program mandated by a 1986 Maine legislative act, members of the Maine Library Commission may recommend support in annual grants of up to $5,000 for conservation of unique state historical and library research materials.

The Library Commission recognized the unique research value of the television film collection and their recommendation for funding was approved by Eve Bither, Commissioner of the Department of Educational and Cultural Services.

The 1987 **Maine Arts Commission** grant for work on the Everett Foster collection provided funding which allowed NHF to make available reference copies and study material on works by Maine filmmakers Holman Day and Walter Mitton.

NHF completed cataloguing on the two Holman Day two-reelers, *Cupid, Registered Guide* and *Knight of the Pines* as well as 1,500 ft. of outtakes from other Holman Day works.

Everett Foster's extensive research in the 1970s into the Holman Day and Edgar Jones studio (active in Augusta between 1919 and 1921) provided a base for a list of Holman Day films. This research was supplemented by documentation from George Pratt's notebooks via Jan-Christopher Horak at George Eastman House.

Meanwhile, the British Film Institute National Film Archives, which holds copies of the only two other known surviving Holman Day films, *My Lady o' the Pines* and *Brother of the Bear,* has agreed to supply copies to NHF, contingent on NHF sponsorship by an American member of the International Federation of Film Archives. This was kindly provided by Eileen Bowser of the Museum of Modern Art Department of Film.

The 1987 Maine Arts Commission grant also provided funding for NHF to catalog and make video reference copies of the Walter Mitton amateur 16mm film. The material was found to contain views of towns including Rockland, Stonington and Brewer (1939-1948) and should be of use to town planners, preservationists and local historians.

A 1988 grant from the **Maine Arts Commission** was received for reconstruction of intertitles and creation of cue sheets for Henry King's *The Seventh Day,* as reported on page 1. ■

The Northeast Historic Film Board of Directors

David C. Smith
President. Professor of History and Cooperating Professor of Quaternary Studies at the University of Maine, Orono.

"The traditional documents of history —manuscripts, stamps, art objects, material culture—have been enhanced in this century by moving images. Amateur film, "home movies," will allow us to know even more about ordinary life. Northeast Historic Film is a wonderful way to save, preserve and make available these documentary sources to those interested in the past. Moving images of the past bring us even closer to our Time Machine."

David S. Weiss
Cofounder and Executive Director of Northeast Historic Film. Previously media producer in Boston after graduating in film and semiotics from Brown University.

"New England moving image has the potential for being one of the most exciting of our cultural resources—however, it's scattered, misunderstood and thus at risk. All too typically someone stumbles across a rusty unlabeled can when they're in the attic throwing things away. Our mission is to make people understand that such a discovery is cause for rejoicing—not a reason to go to the dump."

Pamela Wintle
Treasurer. Archivist, The Smithsonian Institution's Human Studies Film Archives, Washington, D.C.

"There is a need for people who are responsible for culture and tradition; without them materials will be lost forever. An archives' role is to preserve the material for generations to come and to make it available for learning, teaching, illumination and amusement. What we save allows people to reflect on who they are and where they come from and lead to thoughts about the future. It gives people a reflection of themselves, a moving image of a culture and tradition. A context."

Paul Gelardi
President, SHAPE Optimedia, Inc., Sanford, Maine.

"An accurate record of history is increasingly essential to a complex, modern society's understanding of itself. Moving image materials capture history in a visually holistic manner, whether the subject is nature, society, industry, sports or the arts. With so much already lost, it is imperative that we locate as much as possible and accelerate our efforts to preserve this irreplaceable record before it is too late. If a picture is worth a thousand words, then a moving picture must be worth a million."

Robert Saudek
Chief, Division of Motion Picture, Broadcasting and Recorded Sound, Library of Congress, Washington, D.C. Founding president of the Museum of Broadcasting in New York City.

"As a lover of the Northeast and a part-time sailor, how could I not be interested in preserving northern New England moving images? Recorded media dominate this century and we can't do without them any more. To preserve the moving image is to save the eyes and ears of the 20th century. Northeast Historic Film is in a period of growth and needs special cultivation. Preservation and public exhibition are its chief priorities."

Karan Sheldon
Vice President. Cofounder of NHF. Previously at WGBH-TV Boston for more than three years on the documentary series ***Vietnam: A Television History***.

"Everybody who loves northern New England has a role to play in the success of this organization—from people who produce or have moving image materials, to writers and publishers who will help spread the word about our mission, to people who will help financially in large and small ways."

Unique Exploration Film At The Peary-MacMillan Arctic Museum

Dr. Gerald F. Bigelow, curator of The Peary-MacMillan Arctic Museum and Arctic Studies Center at Bowdoin College in Brunswick, Maine, talked with Karan Sheldon about moving images of the Arctic.

Sheldon:
What is the Arctic Museum?

Bigelow:
It is a unique institution for education and research into Arctic exploration, ecology, natural history and anthropology. We serve the public, a large scholarly community and regional elementary schools. The Museum and Arctic Studies Center is trying to educate people about issues of modern economic and social development in the Arctic; we have a circumpolar emphasis.

Sheldon:
How is the museum related to Bowdoin?

Bigelow:
Robert Peary and Donald MacMillan were alumni of Bowdoin, and that's why the museum is here. MacMillan was chosen by Peary as an assistant on Peary's 1908-09 expedition to northern Greenland and the North Pole.

Sheldon:
How does moving image come to be in the collection?

Bigelow:
Donald MacMillan was a pioneer in the use of motion picture in the Arctic. He made several large-scale expeditions in the early 1900s to 1920s and later sailed the schooner *Bowdoin* with students and scientists. His last voyage to the Arctic was in 1954.

As early as 1913 he took an Akeley 35mm movie camera on the Crocker Land expedition. The Akeley camera is on exhibit at the museum. Between 1913 and 1917 he took thousands of feet of motion pictures in the Arctic. The MacMillan material still hasn't been fully inventoried. Some nitrate film had to be destroyed in the 1970s but we have anywhere from 130,000 to 160,000 ft., both 16mm and 35mm safety. Some of the nitrate film may have been transferred, so the collection potentially goes back to 1913 and it is certain that we have 1920 footage.

Donald MacMillan and the Akeley camera on the 1923-25 expedition in northern Greenland.

photo: Peary-MacMillan Arctic Museum, Bowdoin College

Sheldon:
Why was MacMillan filming?

Bigelow:
MacMillan was a very careful recorder of the work he did, both in writing and through photography. He was very interested in recording the native people—the Inuit—he worked with in Greenland, Baffin Island and Labrador. I think he realized those cultures were changing and that recording them was important.

Sheldon:
How do you see the MacMillan films relating to your mission of education and research?

Bigelow:
They can be an extremely powerful tool for explaining adaptations of native people in the Arctic. They're really important because they encompass such a long period; from the early 1920s to 1954 was a time of enormous change in the Arctic.

For instance, before 1913 the Inuit in the northwestern part of Greenland primarily met explorers and whalers. In the course of the next 50 years, and especially during World War II, there was a great influx of people. Eventually one of the world's largest airforce bases was built right where many of the films were taken.

Sheldon:
What are your plans for the film in the future?

Bigelow:
The main responsibility is to make sure the film is being stored under conditions that limit deterioration. We need to set up priorities for copying the film. That's something I've learned coming into this field: with a few exceptions the integrity of still photos is not threatened by viewing them. That's not true of moving images.

We are now devising a protocol so researchers will have access. The MacMillan collection is closed now. But there is tremendous interest in it, and ideally we expect to be able to open it for use in two to three years.

Sheldon:
Are there any other individuals whose film you have?

(continued)

Bigelow:
The other major portion of our collection is a series of films taken by a cameraman named Reginald Wilcox who worked for the Warner Pathé news service. He took these films on the expeditions of Robert Bartlett, another former assistant to Robert Peary, who also became an important Arctic explorer in north and east Greenland.

It is largely 35mm nitrate film. It is unstable and needs to be copied. This is our primary preservation project right now. There is also Wilcox 16mm film – it's difficult to tell how much because we don't have a detailed inventory, but we estimate there is 150,000 to 170,000 ft. of 35mm and 16mm film in the collection.

Wilcox, like MacMillan and Bartlett, fell in love with the Arctic and really wanted to educate people about it. It was a golden age of film for the dissemination of mass information.

People such as MacMillan's former students have also been generous in donating other films to us, to make sure that they are preserved for study. Altogether we have an excellent record of Arctic exploration. ■

NHF Gratefully Acknowledges Support.

Thanks for financial support from:
Maine Arts Commission
Maine Library Commission
Corporate Benefactor:
Diversified Communications
and to:
Alice Boothby
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Joyce Butler
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Rick Denison
Andrew Graham
Ernest and Kathryn Gross
Michael Halle
Cynthia Howard
Diane Kopec
Gene Libby
Donald Lockhart
Jenny Lyons
Valerie Felt McClead
Ingrid Menken
Virginia Morgan
Skip Sheldon
Allen Walcott
Mary Ann Wallace

Exhibition Calendar

"Work Down East" Program
Including ***Cutting Ice***
and
From Stump to Ship: A 1930 Logging Film
July 14 and 15, 7:30 p.m.
Midcoast Arts & Media Center, Main St., Waldoboro, Maine
207•832-6373

From Stump to Ship: A 1930 Logging Film

Northeast Historic Film Booth
Showing Selections from the Archives

August 12, 13, 14, Noon to 10:30 p.m.
Maine Festival
Deering Oaks Park, Portland, Maine

The Seventh Day
Premiere of English intertitles and piano accompaniment, music selected by the Bagaduce Music Lending Library
Reserved tickets

August 18 and 19, 7:30 p.m.
Midcoast Arts & Media Center, Main St., Waldoboro, Maine
207•832-6373

Northeast Historic Film Booth
Showing Selections from the Archives

October 2 through 9
Fryeburg Fair, Fryeburg, Maine

The Seventh Day
and *Holman Day Program*

October, dates to be announced
Railroad Square Cinema, Waterville, Maine
207•873-6526

(Fragile Film continued from pg. 2)

To avoid such a tragedy, unique film of any value should not be projected.

If for some reason, projection is unavoidable, take steps to help film pass safely through a projector. What follows are guidelines, not a guarantee.

- *First, wind through the film manually and check for damage.*
- *Make necessary repairs.*
- *Attach several feet of leader to the head of the film. Most damage occurs in the beginning, and with sufficient leader, improper threading or projector malfunctioning will be detected before the image reaches the rollers.*
- *Check the working condition of the projector and clean it.*
- *Someone who is experienced in threading a projector should be in charge.*
- *Always stay attentive to the sound of the projector and the film running through it. Any odd sound or change should be attended to immediately.*

Film that is so shrunken that it does not fit properly on the sprocketed rollers must not, under any circumstances, be run through a projector.

Handled carefully, film will delight and inform us and the generations after us with its powerful magic.

For information and assistance regarding the care of moving image materials, please contact Northeast Historic Film. ■

NHF Statement of Purpose.

The purpose of Northeast Historic Film is to preserve, and make available to the public, historic film / videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving picture resources of interest to the people of northern New England, the preservation of historic film / tape through restoration, duplication, providing of technical guidance, and vault storage; a touring program to bring historic films to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

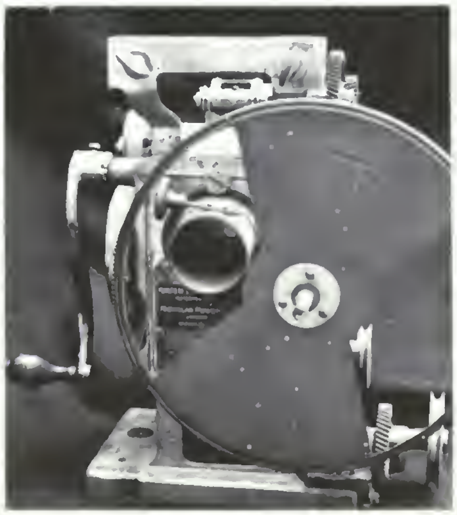
·Further Reading·

Silent Film Music Sources

Music for Silent Films (1894-1929): A Guide.

Compiled and edited by Gillian Anderson, Library of Congress. This book will be available from the Government Printing Office in the fall. It contains over 50 illustrations, a long historical introduction by Gillian Anderson about the presentation of silent film and lists silent film music at the Library of Congress; Museum of Modern Art; George Eastman House in Rochester, NY; New York Public Library; Arthur Kleiner Collection at the University of Minnesota; and FIAF in Belgium.

The Society for the Preservation of Film Music, 10850 Wilshire Boulevard, Suite 770, Los Angeles, CA 90024, is a membership organization with a newsletter, *Cue Sheet.*



A Powers 6A projector on loan to NHF as a result of our request for obsolete equipment. Our thanks to everyone who contacted us with items to donate, trade or lend. We always appreciate hearing from you, and are especially in need of funds for cleaning and repair of equipment for use and exhibition.

☐ I would like to help support NHF's *Moving Image Review.* Enclosed is a $10 donation for publication and distribution in 1988.

☐ I would like to support NHF's work on the Bangor Historical Society/WABI Television Film Preservation Project. Please send more information.

☐ Here is my additional contribution to support NHF's programs. $____________
Donations are tax-deductible to the extent allowed by law.

☐ I have information about film/videotape made in northern New England. Please send a survey form.

Name____________________ Address____________________

City____________________ State__________ Zip__________

Phone____________________

☐ *Please check if this issue was incorrectly addressed, and fill in correct address above.*

Do you know someone who might like to receive *Moving Image Review?* If so, please list names and addresses.

*The Bangor Ice Co.,
harvesting ice in Bangor, Maine.*

photos: William Simmons Tyler, Bangor Historical Society

New England Ice Industry

A brief mention of Northeast Historic Film in the March 1988 issue of *Yankee* magazine resulted in a flurry of mail. Respondents were particularly interested in adding to NHF's information on ice harvesting.

Ice harvesting flourished commercially in New York, New Hampshire, Vermont and Maine in the 19th century. Huge ice houses were built along the Hudson, Connecticut and Kennebec Rivers, but most were made obsolete by artificial refrigeration before the advent of motion picture.

While the giant commercial ice businesses melted away, ice harvesting for local use continued to be a common wintertime occupation. As we learned from readers of *Yankee*, the tradition is still very much present in their memories.

Like many everyday activities that seem worthy of study only after outmoded by technological change, cutting ice on ponds and rivers was usually considered too ordinary to be filmed.

Besides a lost Edison drama called *A Romance of the Ice Fields* (1912) in which an evil foreman pushes a worker on an ice block out into the Kennebec River current, ice harvesting film known to us includes:

The Library of Congress Paper Print Collection's Edison Co. films, a total of about 150 ft. taken in Groton, Massachusetts in 1902: *Cutting and Canaling Ice; Circular Panorama of Housing the Ice; Loading the Ice on Cars.*

The Bangor Historical Society's 8mm William Simmons Tyler *Ice Harvest, Bangor* (1936) on Kenduskeag Stream, and from the same year and place, Daniel Maher's Universal Newsreel *Harvest Bumper Crop of Ice.*

Larry Benaquist's ice cutting from New Hampshire in the early 1930s in his *Through the Eye of the Camera.*

In the NHF Collection, Everett Johnson's 16mm *Cutting Ice,* from South Portland (1943).

Also, in the NHF Collection, Herbert Kenney's 16mm views of ice cutting on Upper Hadlock Pond in Northeast Harbor, Mt. Desert Island in 1926.

We would be grateful for news of more.

NORTHEAST HISTORIC FILM
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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Picture

Winter 1989

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Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor.
ISSN 0897-0769

TV Film Project Leaps Ahead

"What do you know about civil defense?" Beth Dunning asked her 11th grade Hermon High School history students this question before playing a videotape of the 1955 evacuation of Bangor, Maine. "People wouldn't do that today," responded one student, as she saw a stream of cars rounding the corner, headed out of town on Broadway. "Where are they going?" asked another. "If a disaster really did happen, where could they go?"

The students are participating in a pilot project using Northeast Historic Film's television film collection. As a history teacher, Beth Dunning tries to relate the past to her students' environment to give more meaning to both past and present.

Her students found videotapes of civil defense drills particularly interesting. They were able to connect images which would have been familiar to their parents to current Soviet-American relations and to their own perceptions of arms control.

This pilot project to test the use of television film material in Maine classrooms demonstrates that students readily, and with some sophistication, respond to material from their own region. Teachers indicate that the archival TV material will provide useful content for studies in U.S. history, Maine history, civics, economics and government from elementary school to 12th grade.

In November 1988, Maine teachers in schools from St. Agatha to Westbrook began using videotape copies of stories from the Bangor Historical Society/WABI television film collection which includes footage shot by WABI-TV Bangor between 1953 and 1974.

The project's advisory board helped select participating teachers, define the goals of the pilot project, and create the three tapes currently in use. The subjects of the tapes are Transportation, Cold War Issues and TV Commercials.

The classroom tests are part of a joint NHF/Bangor Historical Society/WABI project to preserve and make available news, sports, local programming and commercials. WABI-TV is Maine's oldest television station, and this film collection is the largest known surviving in Maine.

To fund the project, $175,000 will need to be raised over three years. The project has received $63,380, including $33,720 in donated and pledged services and products. Major gifts came from Sawyer Management Services, $10,000; Diversified Communications, $5,000; the Maine State Library, $5,000; N.H. Bragg & Sons, $3,000; Amoskeag Co., $900; Bangor & Aroostook RR, $900; Prentiss & Carlisle, $750; the Bangor Daily News, $500; and from individual contributors.

To complete the project, Northeast Historic Film must raise $111,620 from corporate and individual donors, government and private foundations. Members of the advisory board would be happy to talk with anyone interested in further information. Call David Weiss, executive director of Northeast Historic Film, 207 374-2109. ■

History Class: Beth Dunning's Hermon High School 11th grade uses NHF's Bangor Historical Society/WABI TV collection.

NHF Welcomes Members

NORTHEAST HISTORIC FILM
NORTHEAST HISTORIC

Fairgoers stop by the NHF booth at the Maine Festival, Portland in July, 1988.

The board of directors voted in August to open membership in Northeast Historic Film to the public. Since founding in 1986, NHF has both served and been supported by the public. Now, by becoming a full-fledged membership organization, we believe we are opening the door to further participation by supporters, colleagues, and individuals with an interest in New England culture.

In the earliest days of NHF, as the founders tested what seemed a radical new concept for an organization—an archives dedicated to northern New England moving images — the possibility seemed remote that members would be found in quantity. Now, however, the many people who have responded to NHF programs, who have sought out NHF and used its services, and who support cultural preservation suggest that public membership is an appropriate step.

There are six categories of membership, each designed to suit a particular constituency of NHF and to support the mission of the organization:

Regular Members, $25 per year, will receive a subscription to *Moving Image Review*, notice of screenings and events, a special telephone number for access to the moving image databases, and discount on purchase and rental of materials distributed by NHF.

Educator/Student Members, $15 per year, receive all regular membership benefits. This category is open to those involved in teaching or enrolled in school at any level. One of NHF's chief goals is to encourage the use of moving image materials in teaching, and to support students interested in film and videotape in many areas of study.

Nonprofit Organizations, $35 per year, will receive all regular benefits of membership, plus additional copies of *Moving Image Review* on request, and reduced rates for consultation and professional services.

Friends of NHF, $250 per year, will receive all benefits of regular membership and, in addition, a privilege card which will admit two people to any NHF-sponsored screening or event, plus listing in the roster of friends.

Corporate Members, $100 per year, will receive the benefits of regular members and, in addition, will receive a business listing in *Moving Image Review* and in all programs.

Founding Member, the premiere category of membership, is $1,000. Founding Members share our belief that moving images of northern New England are a valuable resource. They are willing to make a major commitment to help NHF ensure the preservation and use of this resource. This inner circle of supporters of the organization receives all benefits of regular membership, and is invited to special previews.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage. I encourage you to join us by filling out the enrollment form at the end of this issue. ■

Grants In Action

In the second half of 1988, NHF received two grants, including NHF's first **American Film Institute/National Endowment for the Arts** preservation program grant.

The AFI/NEA grant for 1989 in the amount of $1,000 will go toward transfer of nitrate film shot around Maine by newsreel photographer Daniel Maher in the early 1920s and 1930s. Included is footage of a 1933 Bangor, Maine, National Recovery Act parade. It represents a visual census of area businesses, as proprietors and their employees pass in review carrying signs identifying shops, restaurants, groceries, insurance companies, clubs, along with decorated floats, one of which carries Mr. Depression and Miss Prosperity. Also to be preserved is a 1920 aerial survey of Portland, Maine's largest city, and its environs; Maine Catholics (1924); Lucerne winter and summer (1928); and Gordon Silver Black Fox Ranches (1924).

The second grant NHF received was from the **Maine Community Foundation's Maine Expansion Arts Fund.** The award of $3,000 will go toward a project called ***"The Movie Queen:*** The Art of Community Expression in Film." The project will focus on two films made in 1936 with the identical title: ***The Movie Queen.*** Both were made in coastal Maine: one in Lubec, the other in Bar Harbor. Both versions of ***The Movie Queen*** have the same plot: a young woman arrives by boat, tours the town and receives gifts, is the subject of kidnap attempts and is eventually rescued. The roles are all played by local people. For this project, NHF will obtain oral histories of participants, as well as preserve the films and carry out screenings in the respective communities. ■

One Hundred Years Ago The Moving Image

by Stephani Boyd, Archives Manager
Northeast Historic Film

How did motion picture come to be? What kind of entertainment did it replace? In celebration of the centennial of the projected motion picture, Moving Image Review *will regularly offer a look at film technology and the regional context of popular culture a century ago.*

The last five generations grew up with the motion picture—actuality, documentary, short subject and home movie. At Northeast Historic Film, we believe that the familiarity and accessibility of film conspired to let the present generations take the medium for granted. In fact, one hundred years of motion picture history could be entirely lost without the preservation field's archivists and activists, who in turn depend on an interested and involved public.

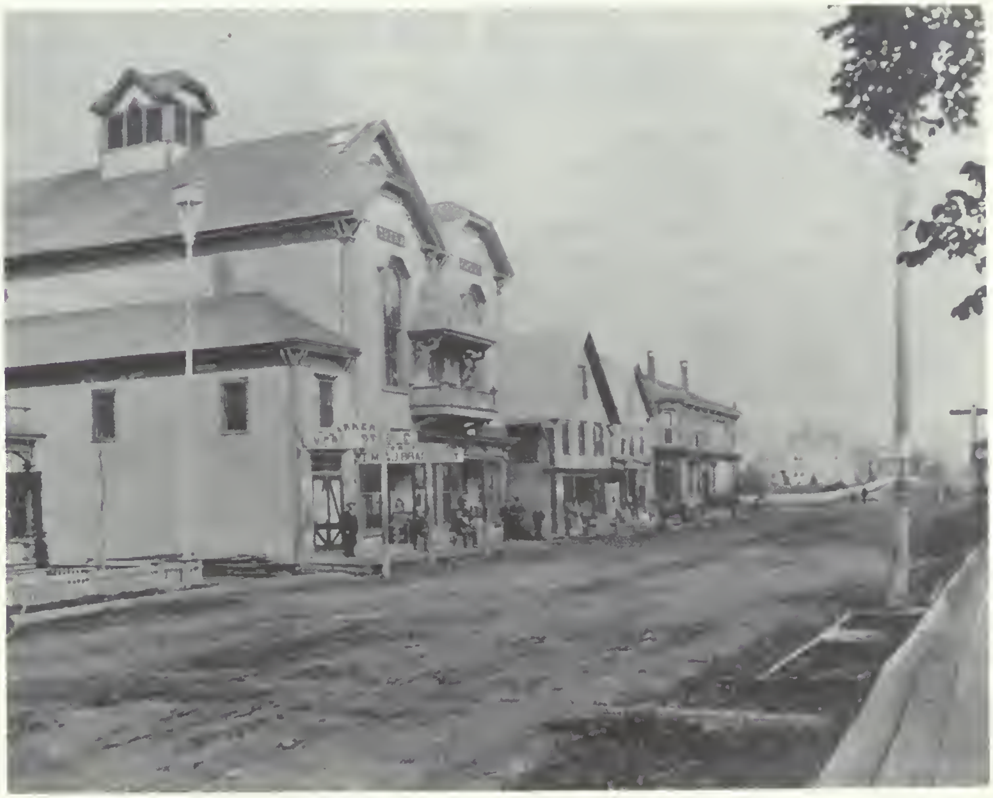


photo: Frank Dunn

The Houlton Opera House in the 1890s.

The year is 1889, and Rochester inventor George Eastman announces that the roll film he's worked on for five years is available for sale.

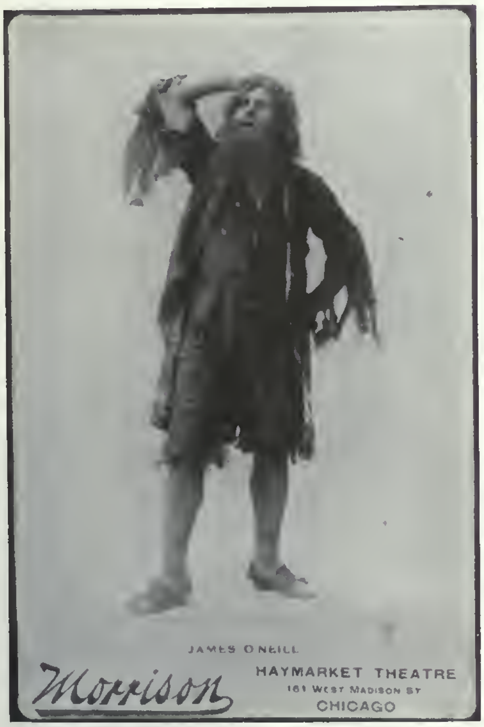


photo: Franklyn Lenthall, Boothbay Theatre Museum

James O'Neill appeared on stage in Portland in The Count of Monte Cristo in 1889. His performance in the play was captured by Edwin S. Porter in 1912 and that film can be found in the Paper Print Collection at the Library of Congress.

In Menlo Park, New Jersey, photographer William Kennedy Laurie Dickson convinces his boss Thomas Edison to place his first order for Eastman film.

Dickson works on film projection and sound synchronization experiments while Edison vacations over the summer. In October, Dickson presents "The Wizard" Edison with a sound-synchronized film projected on a screen. Edison will ultimately abandon Dickson's Kinetophonograph system, dismissing sound and projection as frills.

While projected film is said to have been born in 1889, its exact birthdate, birthplace and parentage are actually uncertain. Much of Edison's claim to fathering the form must be shared with Dickson and many others throughout the world whose work with moving images was advancing during the same years.

Thomas Armat of the United States and the Lumière brothers of France are just a few of the others film historians will honor as originators of the motion picture. Likewise, scholars continue to debate which year deserves to be called the 100th birthday of the motion picture.

Meanwhile . . .

in Northern New England

Cut to Maine in 1889. Here, as elsewhere, vaudevillians and variety acts are making the rounds of community halls and opera houses. The Bangor Opera House season includes acts such as General Tom Thumb and the Royal Alhambra Variety Company. The McGibeny Family of Portland, Oregon perform music and character sketches in Maine halls including the Portland Theater and the Alameda in Bath.

American and British road companies bring stage plays such as ***Dr. Jekyll and Mr. Hyde.*** It plays at the Houlton Opera House and is "not liked" by the Aroostook Times. A production of ***Uncle Tom's Cabin*** plays to good reviews at Norombega Hall in Bangor. According to a newspaper advertisement, its attractions include, "Moving Steamers from the Mississippi River," "Cotton Picking Scenes," "A Pack of Bloodhounds," and "A Trick Donkey."

(continued on pg. 7)

Our Collection Grows

Hundreds of hours of film and videotape, plus dozens of equipment donations arrived at NHF in the last half-year. Many thanks to the more than 40 individuals, organizations and families who furthered the cause of moving image preservation with donations, deposits and loans.

Here are some samples:

From the Bangor & Aroostook Railroad: a 1956 film in 16mm, ***Assignment in Aroostook,*** which was coproduced with the Limestone Air Force Base, showing the life of a family transferred there. This look at Limestone was particularly interesting given the concern this fall that the base might face closure as part of the national cutbacks. The B&A collection includes preprint materials and copies of other locomotive footage: ***Big Muscle*** and ***Giants of the Roundhouse.***

From Tom Nelson at Prentiss & Carlisle: ***Modern Logging Operations at Tombegan Forest,*** (1958) in 8mm.

From Robert Chaffee, stepson of Westbrook Van Voorhis (the voice of ***The March of Time***): 16mm prints of a number of ***March of Time*** titles, significant to NHF because producer Louis de Rochemont was a New England native.

From the Instructional Systems Center, University of Maine: a number of Maine-related films not otherwise held in the collection, including ***River Run, Maine's Harvesters of the Sea, Maine at the Big E, It's the Maine Sardine.***

From Henry Barendse and the family of Meyer Davis: a significant home-movie collection on deposit. Meyer Davis, the well-known bandleader, was active with his camera from 1926 to 1974. The family is shown in Bar Harbor, Newport, Lake Placid and Jamestown. Perhaps most interesting are the scripted and intertitled amateur dramas. They document a type of recreation that preceded the motion picture culture as sometimes elaborate amateur theatricals and tableaux.

From the National Film Archives at the British Film Institute: new 35mm prints of two Holman Day two-reelers, ***My Lady O' the Pines*** and ***Brother of the Bear*** (both featuring the young Mary Astor), along with a 1909 Vitagraph one-reel film, starring Jean the Vitagraph Dog, ***The Sailor's Sacrifice.*** Ours are the only copies of these works on this side of the Atlantic.

From the independent filmmaker Abbott Meader: samples of his work from the 1970s and 1980s, including prints of ***Spem in Alium, Stretching Out, Portrait of Harriet Matthews,*** and ***Deep Trout.***

From Maine's Washington County: 16mm film shot by Dr. Howard Kane between 1929 and 1945, on deposit from James Marsh of Prout's Neck.

Also from Washington County: 1930s 16mm home movies from Joanne Willey of Cherryfield.

From Earle Fenderson, projectionist and retired film directo at Portland, Maine TV station WGAN: several 16mm films of Portland and a 35mm nitrate film of a football game between the University of Maine and Bowdoin College produced by the Portland Evening Express.

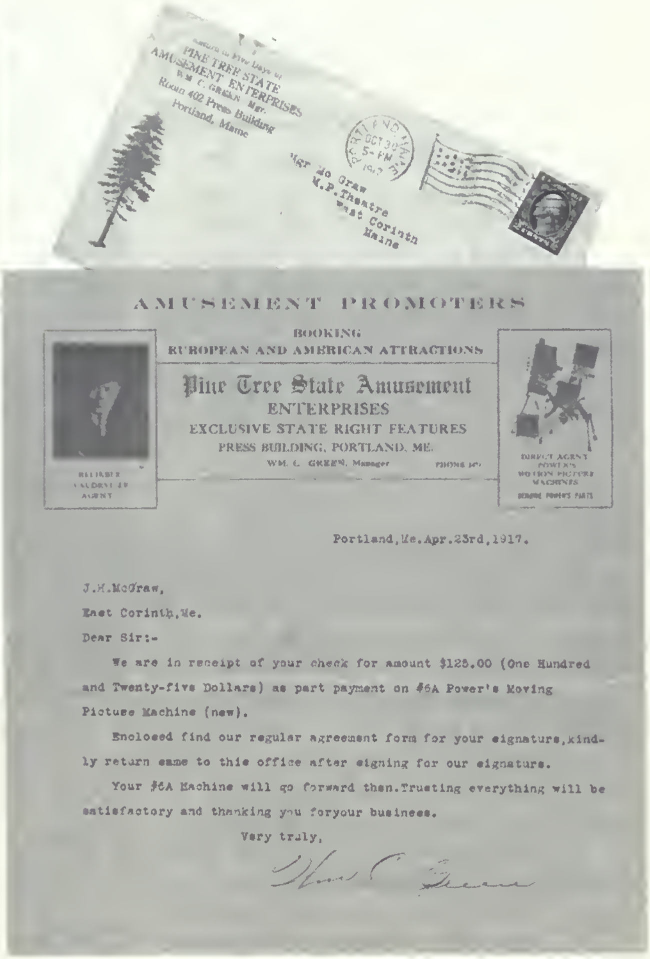
Fenderson donated equipment, as did Howard Peabody, the School for International Training, and Tony Jonaitis.

NHF was able to assist two fellow archival organizations by passing on film finds that did not conform to NHF collection criteria. With the help of Susan Dalton of the American Film Institute, a number of boxes were sent to the Archives of the Factual Film in Ames, Iowa.

And staffer Tony Jonaitis located two unique, unpreserved films, ***The Romany Rye,*** written and produced by Stanner Taylor, and ***In the King's Service*** (1915), written by Conyers Converse, produced by the Selig Polyscope Co., with Thomas Santschi. These two films were received for preservation by curator Eileen Bowser of the Museum of Modern Art, New York. ■

Jean the Vitagraph Dog stars in the **The Sailor's Sacrifice**, *directed by Lawrence Trimble in 1909. This film was shot on the Maine coast and is remarkable because (a) it is the earliest drama made in Maine in our collection, and (b) the dog digs clams.*

The Strand, East Corinth, Maine



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We are in receipt of your check for amount $125.00 (One Hundred and Twenty-five Dollars) as part payment on #6A Power's Moving Picture Machine (new).

Enclosed find our regular agreement form for your signature,kindly return same to this office after signing for our signature.

Your #6A Machine will go forward then.Trusting everything will be satisfactory and thanking you foryour business.

Very truly,

photos: Valerie Felt McClead

Ida Adair McGraw and John McGraw, around 1916, and business correspondence from a supplier to the Strand, East Corinth, Maine.

Valerie Felt McClead's grandparents ran the Strand Theatre in East Corinth, Maine, from 1916 to 1932. In 1974, with the help of her grandmother, Ida Adair McGraw, who became the Strand's pianist when she married John McGraw in 1920, Ms. McClead wrote a history of the town and the theatre. McClead's sources included more than 30 people who had attended the Strand (in three successive buildings), the business records of her grandfather, and her grandmother's letters and memoirs. What follows are excerpts from "A History of The Strand Theatre in East Corinth, Maine 1916-1932," M.A. Thesis, University of Maine, Orono, copyright Valerie Felt McClead.

East Corinth, a farming community, was relatively self-sufficient during the early 1900s due in part to geographical remoteness and limited methods of transportation. For the most part, recreation was membership-oriented in such organizations as the Grange, Odd Fellows, Masons, Rebeccas, Epworth League and Ladies' Social Circle.

The structured discipline of the churches in East Corinth, through the years, had solidified a unification of attitudes and beliefs that were handed down from one generation to the next.

Pearl Buswell: "Churches didn't approve of silent movies. Probably attributed to the fact that their parents didn't attend the movies, and therefore they didn't. The movies were condemned."

When the United States entered World War I in 1914, lifestyles of many American families were altered considerably because of financial hardships.

John H. McGraw, who was to become the manager of the Strand Theatre, carefully weighed both the positive and negative aspects of entering the movie exhibition business. On January 13, 1916, it was reported, "H.B. Morison has leased his building known as the Free Baptist Church to the McGraw Bros., who will open a moving picture house the last of the month. The pictures will be held twice a week."

The success of the regular shows hinged on the punctuality of the Penobscot Central Railroad. If the trolley was late, the movies were not shown, for generally the exchange shipped the films to East Corinth on the day they were to be exhibited.

By 1925, the Strand was in a building built expressly for showing films, complete with projection booth, balcony, a furnace in the cellar, 260 folding theatre chairs, one Powers 6A moving picture machine, and an upright piano. Benjamin McGraw operated a single lane bowling alley in the basement of this theatre and a candy concession in the lobby opposite Fred Clement's barber shop, also in the same building. In the event the films did not arrive as advertised for a particular evening, dances or boxing and wrestling matches were organized as substitute forms of entertainment.

From 1916 to 1924 a significant change occurred in the variety and types of films exhibited at the Strand. The management became more eager to contract the costlier, higher quality popular films, and also films of an educational nature. With the addition of weekly newsreels, a visual and descriptive up-to-date commentary was shown on world and national events.

Ida McGraw: "People learned from the movies because they saw how other people lived and that is always educational. The newsreels gave them news about different parts of the country.

"Many of the films of from 1916 to the 1920s gave the people, especially the younger group, a desire for better things. An urge to make something of their lives, as they saw the results of some of the mistakes made by others.

"In the films shown there was as a rule the good side of the story as well as the bad side, and the results. Seeing is believing . . ."

Almost forty years after the theater closed, a regular moviegoer spoke to Ms. McClead about the way in which the outside world was brought to East Corinth.

Ivan Willett: "They had pictures of the jungle and war pictures. I remember seeing one picture on the war in the Philippines, and the first machine gun that they ever had. . . They had a few pictures on the African pygmies. . . they visited the headhunters in some of the films; of course, they were the headhunters that had reformed.

(continued on pg. 6)

Exhibition Report

Northeast Historic Film's mission to promote broad public exposure to the many kinds of film and videotape made in northern New England puts NHF staff members in a variety of exhibition settings. Throughout the summer of 1988 David Weiss, Karan Sheldon and Tony Jonaitis held screenings at Rotary meetings, workshops, historical society gatherings, arts and agricultural fairs, . . . and even in cinemas.

For the second year, NHF was invited to participate in the **Maine Festival in Portland**, where, despite record-breaking heat, the NHF booth gained exposure to an estimated 5,000 people over a three-day period. A Holmes projector and Pathé camera from the Daniel Maher collection, and a tripod on loan from Mrs. Thomas Clements attracted visitors. Many stayed to watch selections from the archives and talk about regional moving image.

The newly renovated **Midcoast Arts and Media Center, in Waldoboro, Maine,** was the site of two screenings. In July, NHF ran a program of 16mm industrial and documentary films called ***Working Down East.*** And in August, Henry King's 1921 feature, ***The Seventh Day,*** premiered with English intertitles translated from the Czechoslovakian and piano accompaniment by Karen Dickes of Ellsworth.

The Seventh Day is a drama about New York City flappers who come to Maine on a steam yacht. The only surviving copy had the original English intertitles translated into Czech. In a project with the Museum of Modern Art Department of Film, with funding from the Maine Arts Commission and the Knowles Companies, NHF translated the intertitles back into English.

A 16mm workprint was shown for the first time in July at the **East Bluehill home of Mrs. Frederic E. Camp,** who hosted the preview for friends. The score was performed by Fritz Jahoda and compiled by the Bagaduce Music Lending Library of Blue Hill from their extensive collection of silent film music, the Maine music collection, parlor music and popular song.

Temperature extremes seemed to be the norm in 1988, and in October, NHF staff endured icy blasts at the **Fryeburg Fair** on the Maine-New Hampshire border. This is one of the largest agricultural fairs in New England. Enthusiastic, if chilly, visitors stopped by NHF's semi-open space adjacent to the fair's museum to watch material ranging from 1920s industrials to works in progress. Especially popular were: 1906 ***Trout Fishing, Rangeley Lakes*** from the Paper Print Collection, Library of Congress, several ice cutting films from Maine donors, and ***From Stump to Ship: A 1930 Logging Film.***

In October, **Railroad Square Cinema in Waterville, Maine,** hosted two nights of silent Maine films which included the first public screening of Holman Day's ***My Lady O' the Pines*** and ***The Sailor's Sacrifice.*** The feature was ***The Seventh Day,*** accompanied by Mary Cheyney Gould, Bagaduce Music Lending Library founder and music director.

So the boy gave love, even though his own had been denied.
INSPIRATION PICTURES, INC. CHARLES H. DUELL, PRESIDENT
Presents
Richard Barthelmess
in "THE SEVENTH DAY"
By Porter Emerson Browne
Directed by HENRY KING
A First National Attraction

Each event provided an opportunity for NHF staff to meet the public, and to collect information for an ongoing research project on Maine theaters. Many people annotated a list of cinemas in Maine, from Addison to York. The list now identifies over 300 cinemas known to have operated in the state. The database is being compiled from many sources: business registers, directories, photos and postcards.

NHF is grateful to Franklyn Lenthall of the Boothbay Theatre Museum for his generous loan of images. The accuracy of the theater database depends on such help. NHF welcomes personal recollections of the cinema experience as well as business records, programs, posters and flyers. We are particularly interested in information from family members of theater owners and managers. ■

THE STRAND *(continued from pg. 5)*

"In the war films people learned something of what war was like. Some of the pictures of the Civil War and the Spanish War we'd get a glimpse of what they were like and from reading . . . had a pretty good idea of what war was like.

"There was a lot of loose living shown in the movies after the war but the idea was to educate the people to what was going on . . . ."

As he draws the Civil War and the Spanish American War together in a single sentence, Willett seems to indicate that film—whether drama, documentary or newsreel—was most significant in its ability to bring home issues and situations foreign to the everyday life of East Corinth.

In exploring the role of the theater in the community and the meaning of motion picture to the people in and around a small town, Valerie McClead extends our appreciation of the medium. Too few such studies have been undertaken. ■

100 YEARS (continued from pg. 3)

Yankee theater, which focused on regional character, has flourished since the Civil War. Lewiston Music Hall presents a "New Comedy Drama of Realistic Yankee Life Down East." The play, ***Old Jed Prouty***, revolves around the colorful title character who hails from Bucksport, Maine.

Just as so-called Yankee theater is popular in the south, Civil War plays emphasizing the Old South are popular in the Northern states. An advertisement in the *Aroostook Times* warns, "Do Not Be Misled. Watch and Wait for the Supremely Big Show. The Only Colored Dramatic Company in Existence! Fresh from their Halifax and St. John Triumphs. The Hyers Sisters Comedy Company in their Successful Moral Comedy, ***Out of Bondage.*** Notwithstanding the Extraordinary expense incurred for this engagement, prices will be 25, 35 and 50 cents."

Tickets for these types of live shows generally range from 35 to 70 cents.

Fast Forward

Penny Peep Shows and Nickelodeons

The first films will cost from a penny to a nickel in Maine and throughout the country. This will be far cheaper than live entertainment, and images such as dancing girls and battling boxers can be seen again and again.

The proliferation of nickelodeons in 1910 will overlap with the decline of live entertainment, especially vaudeville. In fact, some penny arcades featuring entertainment will become known as "Automatic Vaudeville."

The Bangor Opera House has been showing motion pictures since 1899. The city's first movie theater, The

(continued on pg. 8)

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Further Reading

Entertainment and Early Film

Before Hollywood: Turn-of-the-Century American Film, edited and published by John Anbinder, texts by John L. Fell and others. New York: Hudson Hills Press in Association with the American Federation of Arts, 1987. The book includes a variety of essays and programs from an exhibition curated by Jay Leyda and Charles Musser.

The Movies Begin: Making Movies in New Jersey, 1887-1920, Paul Spehr, Newark: Newark Museum, 1977. A history of early filmmaking, focusing on the work of Edison and others in New Jersey.

Film History: Theory and Practice, Robert C. Allen and Douglas Gomery, New York: Alfred A. Knopf, 1985. Pages 193-212 cover local film history with an emphasis on community resources for research. ■

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We invite you to join! This is your last issue of *Moving Image Review* unless we hear from you.

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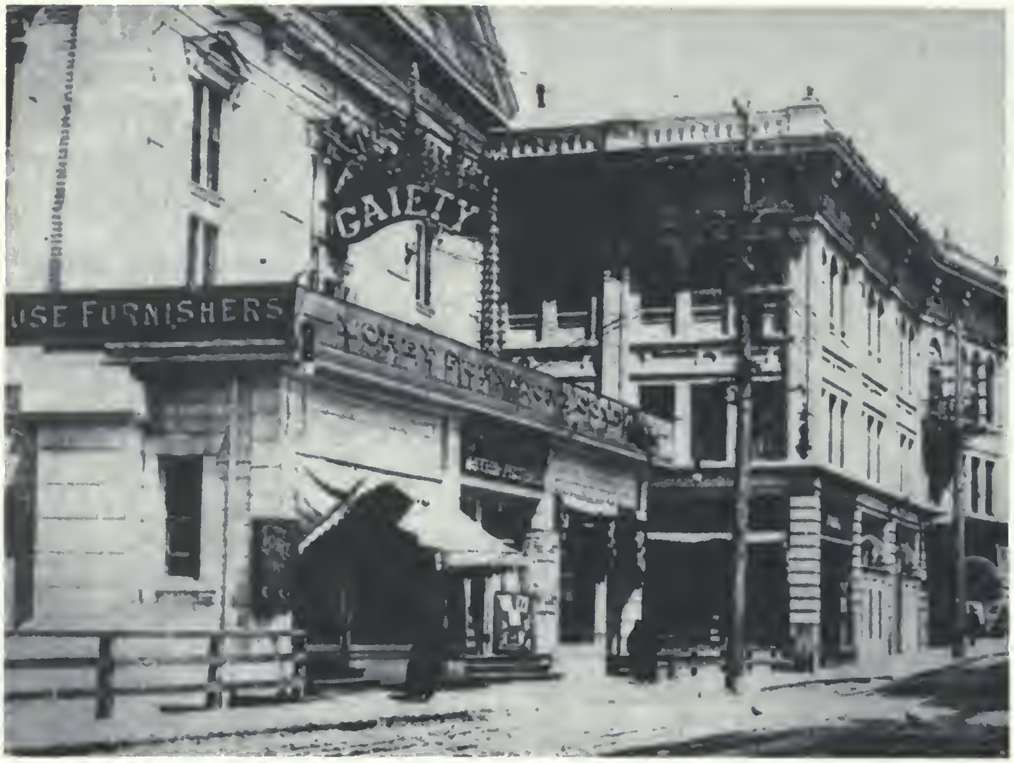

photo: Maine Historic Preservation Commission

The Gaiety, Vaudeville and Motion Pictures, Bangor, Maine, ca. 1909.

***100 YEARS** (continued from pg. 7)*

Nickel, will be built and opened in 1906. The Gaiety Theatre in Bangor will combine live vaudeville with short films, as will theaters throughout the nation. In 1911, the Bangor fire will destroy these two theaters, but three others — the Graphic, the Gem and the Union — will take their place.

Films are shown in northern New England by the turn of the century, and producers send crews here to shoot feature films. But it will be many more years before any motion picture production company, most of which are centered in the New York area, will trickle down east and make Maine home base. By the early 1920s, more films will be made and shown here, and some of the halls which have only occasionally shown films will be converted to movie theaters.

Vaudevillians and variety performers will try to make the change into motion pictures. Although few ultimately succeed, the early forms of popular entertainment will contribute talent and narrative material to the fledgling film industry.

Maine will serve as a location for North Woods films, a genre of lumberjacks, hunting guides, Canadian mounties and Yukon miners, borrowing heavily from two of the stage's most popular dramatic forms: melodrama and farce. The Edison Company and others such as Pine Tree Pictures, the Holman Day Company and Dirigo Pictures reenact the old forms in scenic Maine locations to create short films and features that are distributed worldwide.

In 1989, with film's beginnings 100 years behind us, Maine remains the setting for a variety of motion picture projects. However, the northern New England community audience, once brought together in storefront theaters, is now for the most part dispersed. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of
Northern New England
Motion Picture

Summer 1989

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Maine's TV Time Machine

WABI-TV
Television

photo: WABI-TV

Do you remember TV in the 1950s? Relive the 1950s and early 60s with the WABI Television Preservation Project. Order your videocassette copy of the first compilation now—for just $24.95. Or, call to arrange a presentation and have the behind-the-scenes story of the preservation project related by a member of the NHF staff. 207 374-2736.

A sample from the Bangor Historical Society/WABI television preservation project is now available on VHS videotape. The tape, called ***Maine's TV Time Machine***, offers a glimpse of Maine life from 1953, when TV first came to the state, through the early 1960s.

Overview of the collection

Designed to introduce the collection to the public, the tape contains segments from local programs, interviews, news stories, sports and commercials. It includes such notables as Senator Edmund Muskie, President Eisenhower receiving the first Penobscot River salmon of the 1953 season, and Richard Nixon campaigning in Maine.

Fascinating local footage

There is footage of a soap box derby, dancing at a pre-dawn hunter's breakfast, and civil defense drills.

Commercials for Life Pack survival rations for the family bomb shelter, the Kelvinator Food-a-Rama and the Gadget Master salesman recorded live in the WABI-TV studio in 1955 will beguile you.

"The collection is an important resource for both the serious historian and the resident of the region with an interest in the development of the community," says Robert Croul, president of the Bangor Historical Society, which will also be distributing the tape. "These films are a vital supplement to the artifacts and documents at the Bangor Historical Society."

Proceeds from the sale of the half-hour tape will support the preservation of the original 16mm television film. To order, see page 7. ■

Executive Director's Report

NHF Distribution News

This summer's issue of *Moving Image Review* brings news of significance to Northeast Historic Film, and—we hope—to you. For the first time, we are putting major resources into the distribution of northern New England material on videocassette.

Why? Because NHF is a small organization with a large mission, not just to collect and preserve moving images of the region, but also to make our collections available to you. You've told us you want New England videotapes you can enjoy at home. "May I have a copy of your catalog? What else do you have available?" are the questions we hear most often in person, by letter and on the phone.

Region Needs Outreach

We feel that a grassroots distribution approach is needed in northern New England—one that makes viewing possible in homes, schools, museums and historical societies. The region is too vast and sparsely populated to attract huge audiences to public showings. One option for increasing outreach is to take advantage of videotape technology. Creators of the material will benefit from increased awareness of their work, and so will our users.

Distribution Just Starting

At present, the list of programs NHF distributes is short. With your support, the list will grow. Your contributions will help us locate, and make available, films and videotapes that would otherwise be impossible to obtain.

This effort won't happen overnight. To duplicate and package even one title takes capital, and NHF, a two-year-old nonprofit organization, doesn't have a lot of that.

Northeast Historic Film is not a production house. We're not a video store or a circulating film library. Think of us as an "activist archives." We provide preservation services, and then make the results of our work available to you—to be seen, enjoyed and used.

Stay in Touch, Join NHF

We hope to hear from you. And if you haven't already, do join NHF now.

NHF Gratefully Acknowledges Support

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■

One of the many benefits of membership is a 15% discount on purchases. Another benefit is the knowledge that you are contributing directly to the development of NHF cultural preservation activities.

S Weiss

David S. Weiss
Executive Director

■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

Louis de Rochemont in New England

by James Petrie

James Petrie, who first worked for Louis de Rochemont in 1947, donated equipment to NHF which was used by the de Rochemont and Petrie production companies, including a "bug-eye" Moviola editor and a Moviola UD 20 CS. NHF commends Petrie for the scrupulous manner in which he maintained the equipment, and for his kindness in donating and documenting the equipment. Here are some excerpts from his narrative.

James Petrie:

The unprecedented format of *The March of Time*, in which "reenactments" of news events were used, is said to have originated in Portland, Maine, in 1915, when the young self-appointed newsreel cameraman, Louis de Rochemont, persuaded a U.S. Marshal to reenact the recent jailing of a German saboteur. This unique film footage was sought after by the major newsreel companies and thus launched Louis de Rochemont into the business of filmmaking.

NHF's Copy of 1915 Film

In 1987, Elizabeth Low gave NHF the only known surviving copy of any film of the German saboteur, including the railroad bridge he attempted to destroy in Vanceboro, Maine. From here, our interest in de Rochemont took off. It is not known whether the Low version was shot by de Rochemont or a cameraman from a rival newsreel company.

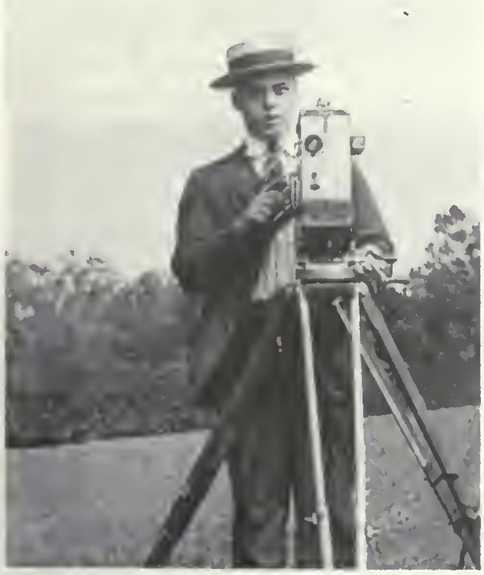


photo: Virginia de Rochemont

Louis de Rochemont ca. 1914 in Winchester, Mass.

de Rochemont's Feature Films

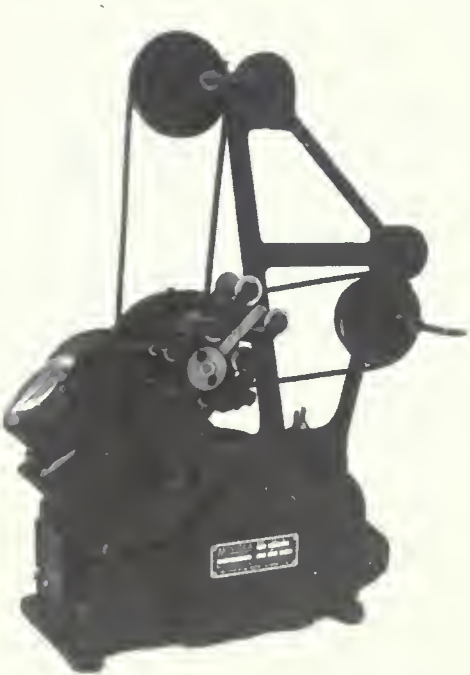
In later years, de Rochemont made a number of feature films, some of which could be described as didactic real-life fiction. He used New Hampshire settings because, he said, they gave credibility to his stories. Lost Boundaries *(1949) introduced race issues in the story of a black doctor who passed as white.* Whistle at Eaton Falls *(1951) is a tale about union and management in a small-town plastics factory.*

James Petrie:

The bug-eye and the UD 20 CS editing machines were used during the de Rochemont years of film-making, quite a number of which pertained to New England itself.

The bug-eye was from LdeR's basement workroom at Blueberry Bank, Newington, New Hampshire. This machine and its accessories came to light when it was offered to me for the assembling of workprint footage filmed in Portland in 1953. This machine had been previously used by LdeR for working on dailies and picture assemblies long before my time with de Rochemont.

It was not until LdeR formed his East Coast production organization, Louis de Rochemont Associates, in New York City in 1947, that I became affiliated with him, being taken into the fold as locations scout for the making of *The New England Story.*



This Moviola donated by James Petrie is in excellent working condition. An electric motor and leather belts power the 35mm tabletop machine.

Although I did not have occasion to witness his use of the bug-eye during this time, I am sure he may have done so, for he was known to have kept an open eye on the doings and performances of his cohorts in the field. Whether he supervised from Newington or New York City, one was quite aware that whatever had been done would be seen through the Moviola viewing glass.

This would also be true pertaining to the series of 36 geography films, *The*

(continued on page 5)

Further Reading

Louis de Rochemont and non-fiction film

The March of Time, 1935-1951, Raymond Fielding, New York: Oxford University Press, 1978. Background to de Rochemont's career, with useful bibliography, filmography and index.

The American Newsreel, 1911-1967, Raymond Fielding, Norman: University of Oklahoma Press, 1972. Overview of newsreels, including an account of the de Rochemont Vanceboro bridge exploit.

The Historian and Film, edited by Paul Smith, King's College, London, Cambridge: Cambridge University Press, 1976. Essays on film, including William Hughes on "The evaluation of film as evidence," and Jerry Kuehl with a producer's point of view on historians and documentary. ■

One Hundred Years Ago
The Moving Image in Vermont

by Stephani Boyd, Archives Manager,
Northeast Historic Film

How did motion picture come to be? What kind of entertainment did it replace? In celebration of the centennial of the projected motion picture, Moving Image Review *regularly looks at film technology and the regional context of popular culture a century ago.*

In 1889, a few months after Thomas Edison and his assistant William Dickson were experimenting with projected images, the residents of Burlington, Vermont crowded into the Opera House to watch projected still images of Pennsylvania's Johnstown flood.

This vivid advertisement in the *Burlington Free Press* suggests the audience's anticipation:

> *100 Realistic Dissolving Views or SIGHTS AND SCENES in this Valley of Death and Destruction illustrating better than tongue or pen can describe the ruin and desolation the like of which is unparalleled in history since the destruction of Herculaneum and Pompeii.*
>
> *Remember these pictures are not the work of imagination, but actual photographs taken on the spot, before during and since the flood, and are shown by a 2000 Candle Power Light, through a double oxyhydrogen stereopticon upon a screen 20 feet square.*
>
> *A graphic and thrilling description will be given by A RESIDENT who will tell his thrilling story in his own way.*
>
> *Full orchestra will be in attendance to enliven the entertainment.*

Ticket prices were 15, 25, and 35 cents. A review of the event the next day said "a number of our citizens" had attended, and that the entertainment was a "very interesting" one.

By 1897, some presentations at the Howard Opera House were accompanied by Edison Vitascope short films such as ***Runaway in Park***, ***Tribulations of Love***, and ***Bathing at Rockaway Beach***. Tickets were 10, 20 and 30 cents—cheaper than play tickets.

The road show and the projected image were again combined in Stereopticon shows such as the one by Professor Henry P. Van Liew, Pd. M., called "Flashlight Revelations" in Burlington in 1900. Segments included ***Slums of New York by Flashlight***, "a chaste, thrilling, realistic presentation of all-night slum rescue work" that "could not be described on paper."

The moving image's appearance in Vermont, as elsewhere, was foreshadowed by theatre productions which were made into films a few years after the technology became available. ***Uncle Tom's Cabin***, a book and play including a Vermont setting, was made into a film in 1903. Its author, Harriet Beecher Stowe, lived in Vermont in her later years.

From Plays to Movies

Popular productions of plays helped "set the stage" for presentations of movies in the theaters that had once been for live entertainment exclusively. Many early films were adaptations of stage plays, and proprietors hoped that fans would go to the filmed versions.

Movies were shown at the Barre Opera House, the Harte Theatre in Bennington, the Chandler Music Hall in Randolph and others.

Vermont Film Production

Although little research on the first Vermont films is available, and we suspect there were far earlier productions, we know that there was activity by at least 1916 when the Progressive Party in Vermont produced *A Vermont* ***Romance*** with local actors as a way to raise funds.

The film was shot in Burlington by a New York cameraman, Ernest Powell. Actors hailed from Waterbury, Middlebury, Manchester, Lyndonville, Bennington, Richford, Burlington, Hardwick and Barton. The film premièred at Burlington's Majestic Theater.

Moving Image Studies

Regional film history is significant for understanding the role of moving images as the most powerful media of our century. Film history is not just New York or Hollywood. It is in every town and state that movies touched, whether through production or exhibition.

Much of New England's rich cultural heritage has been captured by film, video and broadcast television. And much is known about the development of media technology. But there are "miles to go" and years of research are needed before the field can claim knowledge of moving image history, or of entertainment and the audience—in New England or in America as a whole.

Thanks to:

Q. David Bowers, Wolfeboro, New Hampshire

Professor George Bryan, Royall Tyler Theatre, University of Vermont

Franklyn Lenthall, Boothbay Theatre Museum, Boothbay, Maine

Michael Sherman and Peggy Abbott, Vermont Historical Society

Nadia Smith, Special Collections, Bailey-Howe Library, University of Vermont.

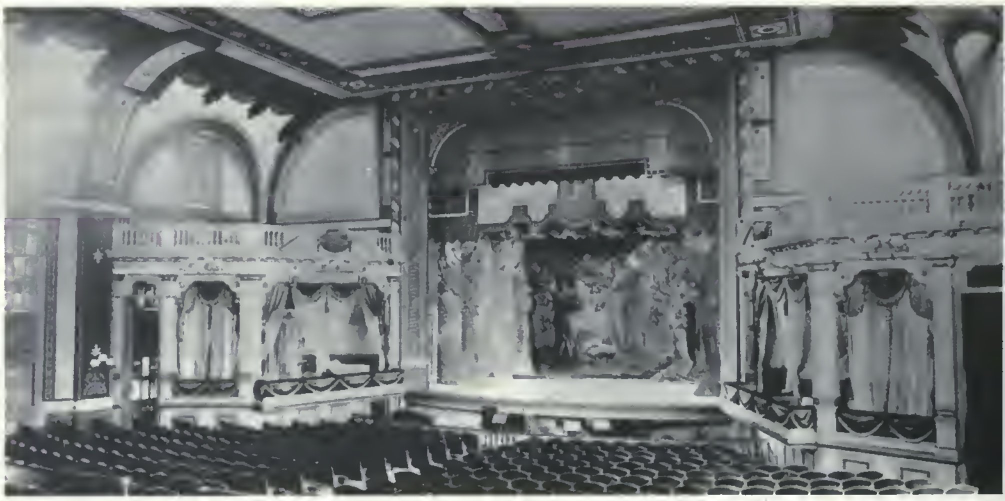


photo: Wilbur Collection, University of Vermont Library.

Interior of the Howard Opera House, Burlington, Vermont, circa 1890.

Paul Atwood: Fiddling for *The Birth of a Nation*

Paul Atwood of Brewer, Maine, barnstormed with *The Birth of a Nation* in 1918-19. "We played all over the state," he recalls, "including Orono, Houlton and Augusta." The other orchestra members are all gone now, but included Francis Shaw on drums, Knute Ringwold on piano, and Fred Bowman on clarinet.

"In the 1920s our orchestra opened the new Bangor Opera House, and played there the first two weeks. We were in the pit and there were five acts of vaudeville plus three reels of moving pictures."

Atwood's memory of films in Bangor goes way back. "The first picture I saw that had music was *George Washington's Minstrels*. It was a movie with a talking machine mounted behind the screen."

The musician's union, he said, was against canned music, and against Victrola parties, but what could you do? "We didn't think too much about it, it was just a way of life. I played six nights a week for dances and social gatherings.

"Around 1917, the manager of Bangor's Bijou, Stephen Bogrett, had a wife who was a soprano. She came out on stage between reels after the announcement, 'One minute please for a change of reels.' People used to go down just to hear her sing."

Recalling playing for *The Birth of a Nation*, Atwood says the scores were complicated. "A great many of them were presented in script. The scenes were numbered with cues, and it was quite a job to keep an eye on the screen and watch the conductor.

"The drummer in particular had a tough job," he stated, "with all the battlefield music and guns firing." Nevertheless, everyone was paid the same—a fixed union rate, plus expenses.

Some of the theaters Atwood played were as memorable as *The Birth of a Nation*, which, according to Atwood, "filled the house every night." Atwood remembers, "That theater in Presque Isle was named after a horse. The Braden was named after John R. Braden, a famous race horse. I went up there in 1923-24, and they brought the horse right out on stage that night." ■

LOUIS DE ROCHEMONT *(continued from pg. 3)*

Earth and Its Peoples, two of which were filmed in the local New England environs: ***Maine Harbor Town***, in Camden, Maine, and ***A U.S. Community and its Citizens***, Milford, Connecticut.

There were eight *March of Time* stories made in New England, including ***Summer Theatres***, Skowhegan, Maine, October 18, 1935; ***Fisheries***, March 13, 1936; ***Passamaquoddy***, September 2, 1936; and ***New England's Eight Million Yankees***, Exeter, New Hampshire, July 1941.

James Petrie's Work

Petrie's career with Louis de Rochemont included screen credits on Lost Boundaries, Whistle at Eaton Falls, Walk East on Beacon, Windjammer *and other films. He was a partner in the production company Potter, Orchard & Petrie, Inc. Petrie's filmmaking career began in the U.S. Navy. He went on to become director of photography, editor, director and producer.* ■

"Fast Rewind" Conference

Academics and archivists gathered in Rochester, New York, for a conference called "Fast Rewind: the Archaeology of Moving Images," May 4–7, 1989.

Organized by Bruce A. Austin, Wm. Kern Professor in Communications at Rochester Institute of Technology, the conference covered technology, preservation and the use of moving images from the points of view of teachers, researchers, producers and archivists.

Northeast Historic Film cofounder Karan Sheldon and Stephani Boyd, archives manager, attended.

Importance of Amateur Film

Sheldon participated in a panel called "The Family Movie," with Brian Lewis of the CBC, Jeffrey Ruoff, University of Iowa, Robert Wagner, Ohio State and filmmaker Alan Berliner of New York. Sheldon explained NHF collection criteria for amateur film. The NHF collection contains amateur material from 1916 on, with particular strength in 16mm b&w film from the 1930s.

Inside View of Our Culture

Home movies by northern New England creators, she said, can reveal an otherwise elusive "inside" view of the culture over time.

NHF Seeks Amateur Film

NHF seeks donations of northern New England material with the following characteristics:

- A single creator covering a long span of time with surviving annotation such as the Meyer Davis Collection (1926–1974).
- A single community filmed by multiple creators offering a varied perspective, such as the various portraits of Cherryfield (pop. 986).
- Rare ethnic or cultural coverage.
- Business, crafts or professions covered in depth.
- The work of an individual whose home movies can be annotated, and whose moving image work would not otherwise be archived.

Call or write NHF for information on preserving amateur film and videotape. ■

Exhibition Calendar

Woodsmen and River Drivers

Première, with discussion.

Saturday, June 10.
Kimball Hall
Univ. of Maine, Machias
Showings on the hour, 2–5 p.m.

The Seventh Day

A presentation in honor of moviegoers, projectionists and accompanists. Danny Patt, who first accompanied silent films here in 1922, will play the Bagaduce Music Lending Library score.

Wednesday, August 2, 7:30 p.m.
Town Hall
Union, Maine.

Selections from the Archives

August 12–14
Maine Festival
Deering Oaks Park
Portland, Maine.

Way Down East

D.W. Griffith's 1920 masterpiece. Reconstructed by the Museum of Modern Art with live musical accompaniment. For tickets in advance call 207 667-8919 or 207 374-2736.

Sunday, August 20, 7:30 p.m.
The Criterion Theater
Bar Harbor, Maine.

Archiving Workshop

September 8
Catamount Arts Center
St. Johnsbury, Vermont
Call Deborah Sessions, 802 223-8742

Selections from the Archives

September 22–24
Common Ground Fair
Windsor Fairgrounds
Windsor, Maine

Selections from the Archives

October 1–8
Fryeburg Fair
Fryeburg, Maine

photo: American Heritage Center, University of Wyoming

Miss Lillian Gish in Way Down East

NHF Presents:

The purpose of NHF is to preserve, and make available to the public, moving images of the northern New England region.

All But Forgotten: Holman Francis Day, Filmmaker

Chronicles career of 1920s Maine author and film producer Day, whose credits include Northwoods dramas such as ***My Lady of the Pines*** with Mary Astor. Produced in 1977 by Everett Foster under a Maine Arts Commission grant; won a silver medal at the International Film & TV Festival of NY and aired on the PBS system. Narrated by film historian James Card. 30 minutes.

$24.95/NHF members $19.95.

Everett Foster Collection

The How and Why of Spuds

A detailed look at 1920 potato farming in Aroostook County, Maine, when the primary power was horses. Produced by the U.S. Department of Agriculture. 10 minutes.

$20/NHF members $17.

From Stump to Ship: A 1930 Logging Film

Norman Nelson

The most complete look at the long-log industry includes felling trees in winter with cross-cut saws, the spring river drive, and work in a steam-powered mill. Original 1930 script spoken by humorist Tim Sample. Project won the American Association for State and Local History award of merit. 28 minutes.

$29.95/NHF members $24.95.

New England Moving Image Videocassettes Now Available

Researchers, teachers and students are invited to request reference copies, and to visit NHF to work with hundreds of hours of film, videotape and associated materials.

NHF reaches many people through public presentations. And now, our outreach includes New England moving images on videotape for home and school use.

WABI-TV
STUDIOS

WABI

Cherryfield, 1938

Springtime views of a small Washington County (Maine) community. A short, but complete and affecting view which includes the businesses, the school, and many outdoor activities such as cutting wood, training oxen. 6 minutes.

$20/NHF members $17.

Maine's TV Time Machine

A compilation, just completed, from the Bangor Historical Society/WABI collection from Maine's oldest TV station. Samples from the 1950s and early 1960s: television news, sports and local commercials. Narrated by veteran radio and TV journalist George Hale. 34 minutes.

$24.95/NHF members $19.95

Woodsmen and River Drivers
"Another day, another era."

Tom Stewart

Unforgettable individuals who worked for the Machias Lumber Company before 1930 share their recollections of a hard life. Completed in 1989, a project of Northeast Archives of Folklore and Oral History with funding from the Maine Humanities Council and Champion International. 30 minutes.

$29.95/NHF members $24.95.

Earliest Maine Films

Drawing a Lobster Pot (1901) is the earliest surviving moving image known to have been shot in Maine.

Logging in Maine (1906) shows men working to prevent a logjam on a river.

Trout Fishing, Rangeley Lakes (1906) shows arrival by train and steamer and guests in three-piece suits catching trout. 22 minutes total.

$20/NHF members $17.

Videotape Order Form

Item name	*Regular price each*	*Member's price each*	*Qty.*	*Total*
All But Forgotten	24.95	19.95		
The How and Why of Spuds	20.00	17.00		
From Stump to Ship	29.95	24.95		
Cherryfield, 1938	20.00	17.00		
Woodsmen and River Drivers	29.95	24.95		
Earliest Maine Films	20.00	17.00		
Maine's TV Time Machine	24.95	19.95		

Merchandise total
Tax: ME residents add 5%
Shipping and handling*
Videotape Total

*Check method of shipment
☐ Special Fourth Class mail: no charge
☐ First Class Mail: add $2.40 per tape
☐ Overnight: add $12.50 per tape

Are you a Member of Northeast Historic Film? Please join us.
Receive the benefits of membership including *Moving Image Review*, discounts on purchases and presentations, and notice of screening and events.

☐ Yes! Please enroll me as a member. ☐ Please note my order above.

Annual Dues

☐ Regular Member	$25	☐ Corporate/Associate Member	$100
☐ Educator/Student	$15	☐ Friend of NHF	$250
☐ Nonprofit Institution	$35	☐ Founding Member	$1000

☐ I would like to give a gift membership at the ________ level.
(Please write "gift" and the recipient's name and address in the blank space below.)

Name ______________________________
Address ______________________________
City ____________________ State ________ Zip ____________
Phone ____________________

Please total videotape order, membership and gift (as applicable). Make check payable to:
Northeast Historic Film *and send check to:*
Northeast Historic Film, Blue Hill Falls, Maine USA 04615

NHF is a tax-exempt 501 (c) (3) organization. Dues and contributions are deductible to the extent allowed by law.

Woodsmen and River Drivers
"Another day, another era."

"When I first went into the woods up Machias River, I was 15. Oh, that's 65 years ago when I was up there. First year I didn't know too much about the logging woods. I soon learned."

The intensity of life working in the Maine woods before 1930 is shared by Newell Beam and other veterans of the Machias Lumber Company. They are the last of many generations of New England woods workers who used hand tools, horses and water power to turn trees into lumber—often sent to New York and other urban areas. Beam and his colleagues appear in ***Woodsmen and River Drivers***, a documentary presented by Northeast Historic Film.

The woodsmen are vivid communicators, conveying the viewer into a vanished way of life. Consider spending the winter with 30 men in a remote woods camp with no electricity, working from pre-dawn until after dark, six days a week.

The program grew from a reconstruction of a 1930 amateur film by the president of the Machias Lumber Company, who spent a year recording his business.

The reconstruction, ***From Stump to Ship: A 1930 Logging Film***, was quickly accepted as a part of the Maine history curriculum from elementary school to university level. The film has been distributed widely and won the award of merit from the American Association for State and Local History.

To add to the original resource, Dr. Edward (Sandy) Ives, director of the Northeast Archives of Folklore and Oral History, gathered the recollections of more than 25 woodsmen and river drivers. The stories of selected individuals are told in ***Woodsmen and River Drivers***.

A project of Northeast Archives of Folklore and Oral History, Dept. of Anthropology, Univ. of Maine, funded by the Maine Humanities Council and Champion International Corp., ***Woodsmen and River Drivers*** is available on videocassette from Northeast Historic Film (see page 7). Call 207 374-2736 for information on a presentation for your historical society or other organization.

photo: Tom Stewart

Newell Beam: "I am proud I'm a woodsman. Yes, I know what to do in the woods."

NORTHEAST HISTORIC FILM
BLUE HILL FALLS, MAINE, USA 04615 (207) 374-2736

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Picture

Winter 1990

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Archiving Home Movies

A regional archives collects and preserves material that is significant to its geographical area. From the start, Northeast Historic Film has taken on the task of preserving amateur films and videotapes that record the life of the Northeast in detail and from perspectives nowhere else available.

A New Field

Amateur moving image material has not been widely collected in the U.S., so there are few people curating it. No wonder: it presents many difficulties to the intrepid curator. Physical preservation is difficult, because many film and tape formats are obsolete and laboratory facilities are scarce and expensive.

Direct to Computer

NHF in 1990 will become one of the first film archives to catalog directly onto computer, generating paper records from printouts. There are no field-wide standards for describing home movies. We describe film by geographical location and visual content with a growing list of terms including children, boats and boating, logging, dancing, religion, agriculture and holidays. The terms come from Library of Congress subject headings with some regional adaptations, for example, addition of the term "maritime."

Fascinating Content

NHF has been able to find and safeguard a significant amount of amateur film, going back to the early teens. There's wide variety, from plays, picnics and outings to records of passenger rail, steamships, fishing (seining, dipping, hand lining, fly casting), and family and institutional activities grand and humble.

The Public as Source

Not surprisingly, the public has not thought much about the value of home movies, and individuals usually haven't regarded their own films as of potential interest outside the immediate family. Increasingly, they are, and NHF encourages the submission of amateur material for evaluation. ■

Amateur film arrives at Northeast Historic Film in garbage cans and sugar canisters, shopping bags, boxes of all kinds, and baskets. The film that arrives in these containers is aging, fragile and usually unprojectable. Such film is usually unique and preserved nowhere else. We thank the many people who understand its importance and donate film and funds for its preservation.

Executive Director's Report

Management Study

Over the summer, the University of Maine's Bureau of Public Administration undertook a detailed evaluation of NHF's management and planning. We are grateful for their expertise. The study is part of our strategic planning process, and has proved both reinforcing of past decisions and helpful in defining tomorrow's goals.

As we look to the future we see further building of the collections, continued interaction with educators, preservation professionals, producers and others and more participation by volunteers. We will continue to work to safeguard our moving image heritage and make it available, not just for future generations, but for you.

Volunteer Program

One way to make preservation work for you is to become a volunteer. The program is designed to encourage participation, even by those who can't come to Blue Hill. There are openings for volunteers to:

- ☐ Review tapes and films and help catalog them.
- ☐ Assist planning and preparation for public events.
- ☐ Record recollections on audiotape and/or transcribe audio into type.
- ☐ Help care for NHF's growing equipment collection.
- ☐ Use computer skills for word processing and data entry.

For more information on how you can get involved, call 207 374-2736.

Our Third Anniversary

With this issue of *Moving Image Review* we mark the third anniversary of Northeast Historic Film. We welcome a seventh board member to Northeast Historic Film, Lynda Tyson, of Northeast Harbor and Tyson & Partners of Bangor. Charlie Tyson, her husband and partner, joins the program committee. His able hand has helped guide *Moving Image Review* since its first issue.

Thanks to the many members who joined in 1989, our first membership year. In 1990 we are offering a selection of NHF postcards to all new and renewing members. They're an ideal way to stay in touch with friends while helping spread the word about NHF.

S Weiss

David S. Weiss
Executive Director

Join These New Members of NHF!
See Page 6 for Details.

Founding Members
Paul & Deborah Gelardi
Karan Sheldon & David Weiss

Friends of NHF
Milbridge Theatre, David & Sue Parsons
Ed Pert

Corporate/Associate Members
Hammond Lumber Company, Donald C. Hammond
Tyson & Partners, Lynda & Charles Tyson
Mrs. Joanne Van Namee
Allene & Joel White

Regular Members
Peter Anderson
James E. Austin
Paul & Mollie Birdsall
Richard Bock
Bob & Dot Broadbent
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Robert Carnie
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Art Collier
Celeste DeRoche
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Robert Whitney
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Frank A. Wood, PhD
Karen Wyatt
Harry Zinn

Nonprofit Organizations
Calais Free Library, Marilyn Diffin
City Theater Associates, Keith Peeler
Curtis Memorial Library
George Stevens Academy, Bonnie Copper
Harvard Film Archive, Vlada Petric
Mantor Library, David Olsen
University of Maine, Augusta, Library

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Dr. David Richard
Paige Roberts
William Taylor
Carla Turner, Windham Real School
Dr. Richard E.C. White
Carolyn Wiley

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

History and Home Movies: An Interview with Patricia Zimmermann

Patricia Zimmermann is associate professor of cinema and photography, Roy H. Park School of Communications, Ithaca College, Ithaca, New York.

Zimmermann: The history of home movies is a history of technological diffusion from a very specialized market in the early part of the century, widening over the decades to a more consumer-oriented family market.

Who made home movies?

Z People who had expendable income, with access to equipment and processing. The largest concentration has been in urban areas, particularly in the Northeast. People got information about home movies from camera stores in the downtown urban areas in the 1920s and '30s. And from *The New York Times,* where home movies were written about in the society pages.

What is the relationship of home movie–making to travel?

Z Generally speaking there are two principal uses of amateur film: Amateur photography increases with the birth of a child, and the other usage is travel. There is a long tradition of using photography and film to record travel to other places. You'll see lots of shots taken from cars, pans of the ocean or the mountains, and there's a real sense of collecting images as though they're souvenirs—as though the camera can get more of it than you could.

Travel film coincides with the rise of the automobile, and the two technologies mix together: The automobile gave people mobility and increased vacationing.

People tend to film what I call "the exotic other." For example, I would guess in Maine people filmed lobster traps and lobstermen from a distance. "The exotic" is an indicator that you were somewhere and life was different.

Who is preserving amateur film, and what are they collecting?

Z Last year I was a research fellow at the Smithsonian Institution in the **Human Studies Film Archives.** They archive ethnographic film and amateur film of places that have changed—for example, home movies shot in Cambodia, evidence of people and places you couldn't see any longer. Their collection spans 1900 to the present.

That archives collection is an incredible record of the third world, and the way first world people of certain wealth and power image the third world.

Who else is archiving amateur material?

Z I've done research at **George Eastman House.** They have an enormous document archives, including amateur and trade magazines. Eastman House in the last few years has increased its interest in saving travelogues, and when amateur material comes their way they attempt to keep it.

The **Bishop Museum** in Hawaii has apparently initiated a campaign to get more amateur film because there was quite a lot shot there during World War II. They're trying to document Hawaiian life.

What's sad, I believe, is that more archives aren't involved, because this material will just be lost. Most archives have limited space and they have other priorities.

What do you think of regional archiving?

Z Much of it has to be regional because I think that what is interesting about amateur photography and film is how regionally based it is. It's about people in a particular time and socioeconomic place.

Where do you think film scholarship is going?

FRANK W. NASH
CHERRYFIELD
MAINE
To EASTMAN KODAK Co
ROCHESTER
NEW YORK
Please Print Plainly
FIRST CLASS

16mm film boxes like this one were sent for processing and returned to home movie-makers all over America. Where are your family films?

Z The range of people interested in media is bigger than anyone ever imagined. People are studying industrial films, as well as amateur production and all the regional film production that no one knew about.

There is a movement among cultural historians to look at history from below. This has meant looking at the history of women and labor unions and farmers. And there's been a move toward regional history.

People Making History

In film history there's been a similar shift toward examination of American media culture beyond the dominance of TV and Hollywood film. Study of home movies is an aspect of this, looking at the way normal everyday people who aren't trained make their own history. Home movies are powerful documents of the way people lived at a certain point in history.

Consider women's history and questions like, "What were women's lives like in the 18th and 19th centuries?" To answer, historians went to archives and looked at letters.

Equivalent of Diaries

The 20th-century equivalent is home movies. I think of them as private family documents. They are the visual equivalent of diaries, and that's one reason I think they need to be preserved.

Further Reading

Reel Families: A Social History of the Discourse on Amateur Film, 1897-1962. Patricia R. Zimmermann. In press. ■

One Hundred Years Ago: The Moving Image in New Hampshire

by Stephani Boyd, Archives Manager,
Northeast Historic Film

How did motion picture come to be? What kind of entertainment did it replace? In celebration of the centennial of the projected motion picture, Moving Image Review *regularly looks at film technology and the regional context of popular culture a century ago.*

One hundred years ago, an arguably short-sighted decision by Thomas Edison resulted in the temporary primacy of coin-operated peep shows over movies projected onto screens. Eighteen-ninety was the year between the first known projection of film onto a screen by Edison's assistant William Dickson, and Edison's patents applications for his Kinetograph camera and Kinetoscope peephole viewer in 1891.

Edison decided that small, individually operated viewers provided greater image clarity than did projection onto large screens, one reason for the establishment of coin-operated viewing machines throughout the United States in the 1890s.

Whereas in 1990 we have "home entertainment centers" complete with our own machines for movie viewing and music listening, in the 1890s and early 1900s people had to go out to view moving images. Thus the creation of arcades in commercial areas and transportation hubs.

Automatic Vaudeville

One example of this phenomenon was **Canobie Lake Park** in Salem, New Hampshire. It was built in 1902 by the Massachusetts North East Railway Co. to encourage the public to use its streetcars on weekends. The development included an "Automatic Vaudeville" building, which probably contained peep show machines.

Among the peep show machines the park still owns and runs is the Mutoscope, a machine that competed with Edison's Kinetoscope. The machine has a hand-cranked rotating drum with photo cards mounted on it that flip in sequence, providing the illusion of a moving image.

Women and Snakes

Park marketing director Wayne Ulaky says sequences available for viewing in 1990 include a beautiful woman sashaying through a room, and a snake eating a rodent.

Jim Blanco, manager of the Ioka Theatre in Exeter, New Hampshire, has seen the machines in action. "You used to put pennies in them, and now you put in dimes," he said. "Even teenagers who listen to AC/DC like them."

By 1915, many coin-operated moving image machines were replaced by chairs when entrepreneurs realized they could make more money by operating only one machine at a time for a roomful of paying customers. So much for Edison's 1890 assumptions.

From Mutoscopes to Multiplexes

In 1990, Mutoscopes are still being built and operated as novelties, but movie theaters are endangered as resources are directed toward the production and distribution of home videotapes and VCRs. Movie theaters are being demolished, converted or replaced by new theaters devoid of ornament or character.

Images in use throughout the 100 years of motion picture history are being lost as is their context, i.e., the environments in which they were seen.

Going, Going, Gone

According to Jim Blanco, four New Hampshire theaters were lost in the last year or so: the Amherst Street and Vitaphone theaters in Manchester and part of the Colonial in Portsmouth became parking lots, and the Latchis in Keene was gutted for condominiums.

Exeter's Ioka Theatre, which Blanco manages, was built in 1915 as a movie and vaudeville house. It is scheduled to close soon, largely because film distributors would rather book multiple films into multiscreen theaters than one film into an independent theater. Package booking practices make it harder for small theaters to get popular films, and therefore, large audiences.

A group from local Phillips Exeter Academy has tried to rally support for the theater, but no adequate solution has yet been found.

Blanco believes that much more than architecture is lost when a theater is destroyed. "Anyone who has seen ***Ben-Hur*** only on television has seen about 40 percent of it," he said. "It's like looking at the world through a window from 20 paces back."

In 100 years, has the art of moviegoing come and gone?

Thanks to:

Jim Blanco, Exeter, NH

Q. David Bowers, Wolfeboro, NH

David Cook, Games Manager, Canobie Lake Park, Salem, NH

Wayne Ulaky, Marketing Director, Canobie Lake Park, Salem, NH ■

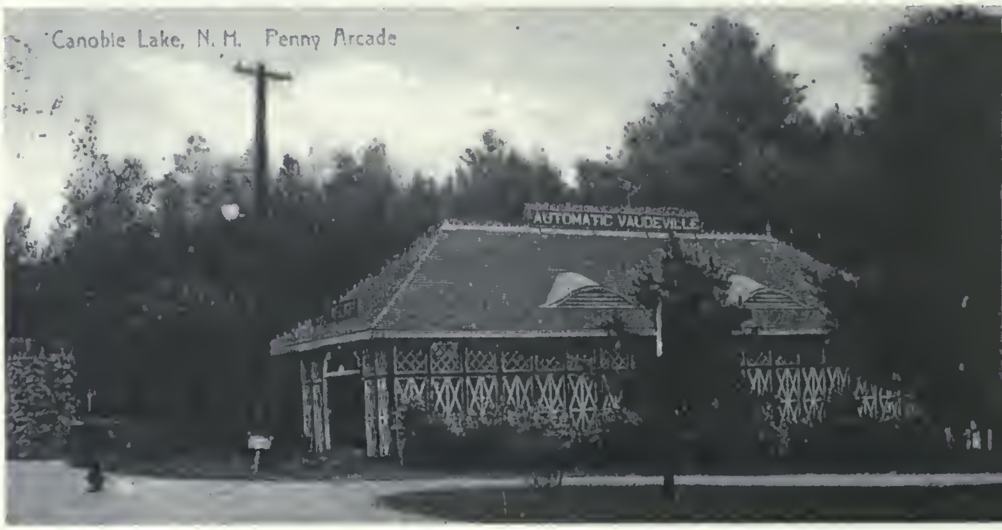

photo: Q. David Bowers.

Canobie Lake Park exhibition hall, ca. 1902.

Summer Events · 1989

Silent Film Returns to Union

The **Union Historical Society** hosted screenings of Henry King's 1921 feature ***The Seventh Day*** in the old town hall in Union, Maine, on August 2, 1989.

In the afternoon Dr. Richard Kahn, a member of the **Maine Humanities** Council, chaired a retrospective session with members of the Union community who had participated in the showing of silent films in the hall. Danny Patt, who grew up in Union, shared his recollections along with Ross Howes, projectionist, and more than half a dozen individuals who remembered attending the films with family and friends.

Danny Patt, pianist, began his career in the early 1920s accompanying silent film.

Community at the Movies

The discussion gathered valuable information on the community's relationship to film. Movie-going was regular and important in Union, almost to the exclusion of other group activities, including church. Isabel Abbott recalled having to act ill to get out of going to a film showing one Christmas Eve so that she could stay home and play with a new doll.

Accompanist Danny Patt

In the evening, Patt played the piano for two screenings of ***The Seventh Day***, with selected Pathé newsreel stories. The house was full for both shows.

In 1924, at the age of 12, Patt had taken the job of accompanist for the weekly films. He also played once a week in Warren and Thomaston, Maine.

The 1989 audience was diverse and enthusiastic. Many young people had never before seen a silent film, and some of their elders remembered having fun pelting Danny Patt with peanuts before the sound era put the town hall movie show out of business.

The Historical Society was an excellent and well-organized host, supported by many local sponsors and the Maine Humanities Council.

Projectionist Ross Howes and moviegoer Jesse Hilt meet by the original Powers projector at Union town hall for The Seventh Day*, a presentation in honor of moviegoers, projectionists and accompanists.*

Dr. Edward Ives, internationally known oral historian, (left) greets woodsman Newell Beam on June 10 at the University of Maine, Machias première of **Woodsmen and River Drivers.** *The 1989 documentary, produced and distributed by NHF, was introduced by project director Ives.*

The NHF booth at the Maine Festival. For the third straight (and rainiest) year, NHF appeared at this popular arts event.

Way Down East, *reconstructed by the Museum of Modern Art, was shown to a crowd of over 500 on August 20 at The Criterion Theater in Bar Harbor, Maine. The event was sponsored by the Bar Harbor Banking and Trust Company. NHF board member Pam Wintle talks with pianist Glenn Jenks of Camden, who is in a dramatic mode following his performance of the score.*

At the Great Cranberry Library, filmmaker David Westphal (left) speaks with Robert Browning. Westphal organized the August screening of a 1930s home movie. The detailed look at island life, starring Mr. Browning, was warmly received by a full house.

(continued on page 6)

Summer Events *(continued from pg. 5)*

Archival to Agricultural

NHF gave an archiving workshop for the **Vermont Historical Records Advisory Board** with funds from NHPRC at **Catamount Arts Center**, St. Johnsbury, Vermont in September. From October 1–10 staff occupied exhibit space close to two oxen at the **Fryeburg Fair** in Fryeburg, Maine, showing videotapes in the Farm Museum to several thousand visitors to the largest agricultural fair in Maine.

Other events: in July, screenings of *Woodsmen* in Blue Hill and Rockport, Maine, and a preview from the Maher Collection in Lucerne, Maine; September, presentations in Kennebunkport and Bangor; October, events at the **Abnaki Ski & Outing Club** in Augusta, the **Women's Literary Union**, Portland, and at **Bates College**, a screening of ***The Seventh Day*** with accompaniment by Danny Patt. ■

MOST
EDUCATIONAL
DISPLAY
COMMON
GROUND
COUNTRY
FAIR
MAINE ORGANIC
FARMERS &
GARDENERS
ASSOCIATION

At the Common Ground Fair in Windsor, Maine, the NHF booth occupied a space in the exhibition hall and was awarded a blue ribbon for most educational exhibit by a jovial gentleman in a top hat. We appreciated the award and the friendly crowds.

Grants in Action

NHF is grateful to these public and private granters in the state who make our work possible:

The **Maine State Library**'s incentive matching grant program for preservation of unique state historical and library research material donated $5,000 for continued preservation work on the Bangor Historical Society/WABI project. The television film preservation project has raised $92,000 to date, and is gaining visibility with educators, business people, producers and archivists. Revenue from the introductory videotape, *Maine's TV Time Machine*, supports the project. The tape, available by mail from NHF, is selling well at area retailers including Mr. Paperback and Shop 'N Save stores.

The **Joan Whitney and Charles Shipman Payson Charitable Foundation,** in its first year of operation, gave $2,000 to NHF toward the preservation of maritime-related material in the BHS/WABI collection.

The **Maine Arts Commission Regional Arts Program** gave $250 toward the exhibition of *Way Down East* at the Criterion.

The **Maine Community Foundation's Maine Expansion Arts Fund** awarded $3,000 for the planning phase of ***Ralph Stanley, A Reverence for Wood,*** a film to be produced by David Westphal and Gunnar Hansen. Further funding is needed in preparation for their film on the work of the Southwest Harbor wooden-boat builder.

Final reports have been submitted or are in progress for these 1988/89 grants: the **Maine Arts Commission**-funded preservation and outreach work on ***The Seventh Day;*** the **Expansion Arts**-funded project ***The Movie Queen*** (see page 8); and the **American Film Institute/National Endowment for the Arts** preservation grant for work on the Daniel Maher collection. ■

Join
Northeast Historic Film

New in 1990! A gift packet of postcards for all new members and renewals. It contains striking images from regional motion pictures: ***1920 Maine Centennial, The Seventh Day, The Rider of the King Log*** and ***Bozo!*** Eight postcards, two of each.

- ☐ **Regular members,** $25 per year, receive a subscription to *Moving Image Review,* notice of screenings and events, and discounts on materials distributed by NHF.
- ☐ **Educator/Student Members,** $15 per year, receive all regular membership benefits. This category is for teachers and students at any level.
- ☐ **Nonprofit Organizations,** $35 per year, receive all regular benefits of membership, plus additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services.
- ☐ **Associates (Individuals) and Corporate Members,** $100 per year, receive the benefits of regular members, and in addition, special recognition in *Moving Image Review* and programs.
- ☐ **Friends,** $250 per year, receive all benefits of regular membership and, in addition, a privilege card which will admit two people to any NHF-sponsored screening or event, plus listing in the roster of Friends.
- ☐ **Founding Members,** $1,000 per year, the premier category of membership. These members are making a major commitment to ensure the preservation and use of the NHF resource, and receive all benefits of regular membership and invitations to special previews.

Look for announcement of special items in 1990, including new T-shirts and videotapes. Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage. ■

Your dues are tax-deductible to the extent allowed by law.

Videotapes of New England Life

The purpose of NHF is to preserve, and make available to the public, moving images of the northern New England region. NHF reaches many people through public presentations. Researchers use database information and reference copies of film and tapes in our growing collection of unedited material. And now, we offer New England videotapes for home and school use.

All But Forgotten: Holman Francis Day, Filmmaker.
Career of 1920s Maine author and film producer Day, whose work included Northwoods drama My Lady of the Pines with Mary Astor. 30 minutes.
$24.95/NHF members $19.95.

Around Cape Horn
Capt. Irving Johnson aboard the *Peking* in 1929. 37 minutes.
$29.95/NHF members $24.95.

Cherryfield, 1938
Springtime views of a small Washington County (Maine) community. A short, but complete and affecting view. 6 minutes.
$19.95/NHF members $16.95.

Earliest Maine Films
Drawing a Lobster Pot (1901)
Logging in Maine (1906)
Trout Fishing, Rangeley Lakes (1906)
Total 22 minutes.
$19.95/NHF members $16.95.

From Stump to Ship: A 1930 Logging Film
The most complete look at the long-log industry. 28 minutes.
$29.95/NHF members $24.95.

The How and Why of Spuds
A detailed look at 1920 potato farming in Aroostook County, Maine. 10 minutes.
$19.95/NHF members $16.95.

Legends of American Skiing 1849-1940
Archival footage and modern interviews comprehensively define the sport. 78 minutes.
$39.95/NHF members $34.95.

Maine's TV Time Machine
A compilation of TV from the 1950s and early 60s from the Bangor Historical Society/WABI collection. 34 minutes.
$24.95/NHF members $19.95.

Mt. Washington 1852-1908, Among the Clouds
Life at the top: the hotels, newspaper and building of the cog railway. 30 minutes.
$24.95/Sorry, no member discount.

An Oral Historian's Work with Dr. Edward Ives
Skills and techniques of a successful oral history project demonstrated by a world's authority. 30 minutes.
$60/NHF members $47.50.

Ride the Sandy River Railroad
Newly transferred, silent (with titles) from early 1930s two-foot-gauge railroad. 30 minutes.
$29.95/NHF members $24.95.

The Ways at Wallace and Sons and *The Bank Dory*
Coasting schooner *John F. Leavitt* and her New England shipbuilders. The Bank Dory documents the building of a Nova Scotia dory. Total 58 minutes.
$29.95/NHF members $24.95.

Woodsmen and River Drivers, "Another day, another era"
Unforgettable individuals who worked for the Machias Lumber Company before 1930 share their recollections of a hard life. 30 minutes.
$29.95/NHF members $24.95.

Yachting in the 30s
Weetamoe, a 1930 film of the Herreshoff-built J boat in the 1931 transatlantic and Fastnet races and other short films. Total 45 minutes.
$24.95/NHF members $19.95.

Membership and Order Form

Northeast Historic Film, Blue Hill Falls, ME 04615 USA

Ordered by

Name ______________________________
Address ______________________________
City ______________________________
State __________________ *Zip* __________

Ship to (if different from above)

Name ______________________________
Address ______________________________
City ______________________________
State __________________ *Zip* __________

Videotape name	*Price*	*Qty.*	*Total*

☐ Special Fourth Class mail: no charge
☐ First Class Mail: add $2.40
plus $1 each additional tape
☐ Overnight: add $12.50
plus $3 each additional tape

Videotape subtotal ______
Tax: ME residents add 5% ______
Shipping and handling ______

Membership/Specify level, please: ______

TOTAL ______

Payment Method

☐ *Check or money order—make check payable to Northeast Historic Film*
☐ *Institutional purchase order #* ______________________________
☐ *Visa* ☐ *MasterCard* *Credit card #* ______________________________ *Expiration date* ______________
Questions? *Call Libby Rosemeier at (207) 374-2736*
Credit card signature ______________________________

The Movie Queen Community Art/ Group Memory

The Movie Queen of Lubec, Maine, and the hero were reunited for an evening of film and recollection in September 1989 through a project underwritten by the Expansion Arts Fund of the Maine Community Foundation. Thanks to coordinator Helen Burns, shown here between heroine Evangeline Morrison and hero Jimmy Simmonds. Inset: The Orange River Jazz Band.

In August 1936 twenty-year-old Evangeline Morrison played the role of a young woman returning from Hollywood to her coastal Maine hometown. Her performance was captured in ***The Movie Queen,*** Lubec.

Fifty-three years later, Morrison's recollections prompted a Lubec audience to talk about the old Eagle Theatre, "dish night," and actresses who stashed silver dollars in their stockings. Such recollection was further evoked by the screening and by the music performed by the Orange River Jazz Band.

Itinerant Director

Mrs. Morrison and Jimmy Simmonds, the hero, often participated in community theatricals and were happy to be selected by an itinerant director, Miss Margaret Cram of Boston. Cram visited Bar Harbor, Eastport and Lubec in the summer of 1936, in each town staging a musical and shooting a short film of local merchants—and a comic kidnapping story.

Social History Value

Although the technical quality of ***The Movie Queen,*** twenty minutes of 16mm film, makes widespread distribution unlikely, the Lubec and Bar Harbor films are important visual records for those interested in social and economic change. Unfortunately, the Eastport film is still lost.

The project, formally subtitled "The Art of Community Expression in Film," fit NHF's archiving and research missions well, incorporating physical preservation of unique 16mm films with oral histories focusing on entertainment, community discussion and public exhibition. Preservation work was done by John E. Allen, Inc., Park Ridge, NJ.

The Lubec audience was enthusiastic about the screening and discussion, reinforcing our belief at NHF that film is one of the best mechanisms for looking at a community and promoting discussion of the past and present. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

*Dedicated to the Preservation of
Northern New England
Motion Picture*

Summer 1990

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Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769

Going to the Movies

Going to the Movies is a project of Northeast Historic Film which begins in the summer of 1990. It focuses on how films were seen in Maine in the silent era, before 1930. It is the first project to engage a broad public audience—statewide—in the experience, research and analysis of the social history of motion pictures.

National Film Scholarship

In August, NHF, with nationally known film scholars, will open a series of silent film screenings accompanied by live music in places where silent films were shown in Maine. Advance tickets are suggested for all events—call (207) 374-2736.

August Events

The City Theater in Biddeford on August 3 is the first stop. Tom Gunning, whose award-winning PhD dissertation was on Biograph films, will introduce and moderate the program, which will include a cartoon, newsreel, and Henry King's Maine-made 1921 feature, *The Seventh Day*.

On August 4, there will be two one-hour shows at the Maine Festival, Cumberland Fairgrounds, emulating the earliest itinerant exhibitors.

Film & History

Professor Douglas Gomery of the University of Maryland will present the program on August 16 at the Camden Opera House and on August 18 at the Lincoln Theatre, Damariscotta. Gomery's book, *Film History: Theory and Practice*, provided a basis for constructing this project around the role of movies in communities. He says, "*Going to the Movies* offers a wonderful blend of historical analysis and audience participation, and will foster a greater understanding of the humanities through film and history."

continued on page 3

Going to the Movies: A Social History of Motion Pictures in Maine Communities, funded by the Maine Humanities Council, grew out of the Union Historical Society screenings and community oral histories and from the reconstruction and scoring of ***The Seventh Day*** with support from the Museum of Modern Art and the Maine Arts Commission.

Sponsors: The Knowles Companies, Resolution, Inc., The Bangor Daily News.

Acme Theatre and Pavilion, Winthrop, Me.
THE ACME
REGULATION BOWLING ALLEYS

photo: Lenthall Collection, NHF

"Going to the movies was more than simply watching films. The movie theater was a social center that provided a unique, often neighborhood, atmosphere. This is an aspect of film history that has only begun to penetrate the history books." *–Tom Gunning, film historian*

New President Elected

At the April annual meeting Dr. David C. Smith, Bird & Bird Professor of History, University of Maine, was warmly thanked for his service as founding president from 1986 to 1990. NHF's newly elected president is Paul Gelardi, president of E Media, Kennebunk. "I accept the appointment with pleasure," says Gelardi. "My two years as a board member have been rewarding and fun. My whole family has enjoyed it as they have become involved in the fruits of NHF's labor.

"I applaud the current efforts of Hollywood to preserve feature films," he continues. "However, unless we want to be defined purely by what is expressed in features, we must commit to preserving images and sound of real life—captured by amateurs, independent artists, educators and the television camera." ■

Executive Director's Report

There are many people to thank for the continued existence of NHF, especially these volunteers: Judy McGeorge, who assisted with Franklyn Lenthall's book collection and with various software quandaries; Keith Goodrich, who is graduating from College of the Atlantic and saw us through another busy summer; Lucille MacQuinn, computer whiz; and Tony Jonaitis, long-distance volunteer. Special thanks to past and present staff members Stephany Boyd, Mark Austin and Libby Rosemeier.

Members Count

Since the beginning of the year, members of NHF have been sending in their renewals, and I'm pleased to report a high rate of renewal, along with much-appreciated words of encouragement.

Among our new members we note geographical breadth and a growing number of educators and libraries. The interest of archivists, educational media specialists and librarians is essential as we plan programs and distribution.

All our members help the continued growth of NHF. We look forward to providing the programs you want and need: regional moving images that teach, entertain and inspire.

David S. Weiss
Executive Director
■

NHF Members

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

Founding Members
Deborah & Paul Gelardi
Karan Sheldon & David Weiss

Friends of NHF
Robert A. McIntire, MaxMedia
David & Sue Parsons
Ed Pert
Robert Saudek

Corporate/Associate Members
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Clarence R. deRochemont
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Carroll Faulkner
Joseph Filtz
Roy Gauthier, Astro Electric Company
Ian Gersten & Jennifer Sheldon
John Gfroerer
Jim Goff
Nancy Gray, Harraseeket Inn
Charles Hall
Susan Henry, Resolution Video
Charles Hesse, College of the Atlantic
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Stanley Howe
Douglas Ilsely
Margaret L. Jaffray
Hillary Stowell James
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Robert Jordan
Thomas F. Joyce
Dr. Susan A. Kaplan, The Peary-MacMillan Arctic Museum
John J. Karol, Jr., Apertura
Ernest Knight, Raymond Casco Historical Society
Stephen Lindsay
Betty Ann & Donald Lockhart, Perceptions, Inc.
Rep. Theone Look
Valerie Felt McClead
Lily Marston
William M. Materne

Member list continues on page 6

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

The Film Foundation:
An Interview with Robert Rosen

by Jean T. Barrett
a Los Angeles–based free-lance writer and NHF member

Robert Rosen is Director of the UCLA Film and Television Archive in Los Angeles. This year, he was named Chair of the Archivists Advisory Council to the Film Foundation. The Film Foundation is an alliance of eight filmmakers—President Martin Scorsese and members Woody Allen, Francis Coppola, Stanley Kubrick, George Lucas, Sydney Pollack, Robert Redford and Steven Spielberg—united to further the cause of film preservation.

What is the state of moving image preservation as we enter the 90s?

Rosen: There's good news and there's bad news. The bad news is that there's a crisis, if you look at the scope of the preservation task, with more than one hundred million feet of unique nitrate film in the vaults of archives, plus materials that are being held by production companies. We also have vast problems to confront with film color fading, video preservation, television news preservation, as well as local materials.

The good news is the producers have become increasingly conscious of the importance of preservation, because they've come to realize that their film vaults hold corporate assets, of use in a whole array of ancillary markets.

Moreover, with the public, the word "preservation" has become much more favorably viewed, as a result of the high-profile restorations of such films as ***Napoleon***, ***Becky Sharp*** and ***Intolerance***.

A third reason for optimism is the creation of the Film Foundation—the creative community taking a much more active, militant role on behalf of preserving the moving image heritage.

Tell us about the Film Foundation.

R The goals of the Film Foundation are several. One is to serve as an intermediary between the major nitrate-holding archives and the media industry, in order to get preservation work done, and in order to find the financial support for that partnership. Secondly, it will deal with general preservation issues, including color film restoration, independently produced film, and others. The Foundation also has an interest in helping to dramatize the importance of preservation by supporting high-profile public events that celebrate the completion of preservation work.

What are the most urgent tasks of the Film Foundation right now?

R The initial thrust is around the area of commercially produced feature films. However, the Film Foundation's members are enthusiastic supporters of all areas of preservation, including television and local archives, and hope to work in a coordinated way with those in the field involved in many areas of preservation.

How does the Film Foundation set priorities?

R The Board of Directors members are activists; they're not just names on a letterhead. But they also know that they have to take their lead from the field. In establishing priorities, in deciding how the work will be accomplished and what standards of preservation are appropriate, they are looking toward the Archivists Advisory Council, which consists of administrators from the five major nitrate-preserving archives.

How will the Film Foundation be funded?

R Initially, much of the funding will come from the commercial film studios. But we are here to help the preservation field, not to compete with the field in looking for money. We're not out to pre-empt already existing activities, but to complement them.

Do you see encouraging signs for the future of moving image preservation?

R I am very encouraged by the springing up, all across the country, of specialized archives reflecting the region, and reflecting special kinds of audiovisual materials, such as local television news. I'm also encouraged by their desire to work together, as reflected by the amazing growth of the Film and Television Archives Advisory Committee. What was a handful of institutions only a few years ago, now is nearly 100 entities that gather together for conferences.

When people ask if there's an American national archive, like the Swedish Archive in Stockholm or the Soviet Archive in Moscow, the answer is that the American national archive is not in one place. It consists of a plurality of geographically dispersed and philosophically diverse organizations that work in concert and cooperation with one another. The American production of moving images is so vast that it's only by all of these organizations finding their appropriate role and working together that it will be saved.

What can NHF members do to support moving image preservation?

R The members can do the most for preservation by taking on the preservation of the products made in their region, because if they don't, no one else will! ■

Going to the Movies

continued from page 1

Gomery and Gunning are joined by project scholars Robert Branham, who teaches film at Bates College; Kevin Hagopian, University of Wisconsin PhD candidate in film and history; Juris Ubans, professor of art at the University of Southern Maine; and Glenn Uminowicz, executive director of the Victoria Society of Maine.

Free Audience Guide

An audience guide including essays by the scholars and by accompanist Danny Patt will be distributed free of charge at the screenings. ■

One Hundred Years Ago: The Vitascope in Maine

This article appeared in the *Bangor Daily Commercial,* Monday, September 21, 1896. The Vitascope was used in Portland, Maine, in June 1896—just two months after the much-publicized showing at Koster & Bial's vaudeville hall in New York.

The column reprinted here demonstrates the interaction between print and motion picture from the earliest days; promoters understood the power of newspaper coverage. What happened to the Phantascope, advertised but not reviewed the week before?

The young woman's role is of great interest—her presence signified the appropriateness of the entertainment for women. Did she have a future as a motion picture exhibitor?

And the details of the seven-film program are important, as is the reporter's emphasis. One film, ***The Irwin-Rice Kiss,*** is well known even today. A barroom fight in Portland, Maine, is now the earliest film known to have been shot in Maine; however, one should exercise scepticism, as the piece could have been a barroom fight anywhere. Perhaps Richardson felt Bangor audiences would enjoy the imputations against the southerly city. ■

Opera House, Upper Main Street, Bangor, Maine.

Photo: Richard Shaw

The Opera House, Bangor

QUICKER THAN SIGHT.

The Vitascope Beats the Eye and Doesn't Half Try—Manager Richardson Shows the Machine to Newspaper Writers.

"You think you've got a pretty good eye, don't you," asked Manager Richardson of the vitascope, on Sunday night, as he introduced a Commercial man to the great machine with pride in his face.

The reporter modestly allowed that he had that reputation around this part of creation.

"Well," replied the manager with more pride, "You may have; but I've got something here that can beat you all to pieces. That's the vitascope."

This is truth. The vitascope is a good deal swifter than the human eye. It beats sight on a kiteshaped track. It knocks vision out behind the distance flag. It is quicker than sight.

On Sunday night a party of Bangor newspaper men went to the opera house on invitation of Manager Owen of that popular establishment, and saw the vitascope. The "thing" stood up in the balcony to the rear of the rows of empty seats that looked lonesome in the half-light that fell from the one solitary jet in the ceiling; Manager Richardson was there, in the little coop of boards that sheltered the machine and kept the powerful light from breaking out into the audience and spoiling the effect of his pictures. His wife and daughter were there too; the latter is his assistant and she knows more about electrical appliances than a good many men who advertise to know a lot. . . .

When you look at the vitascope all you see is an iron frame supporting a set of wheels like those upon which a typewriter ribbon runs. . . . A great lens, as big as your head, collects the particles of light from the lamp and concentrates them upon a little metal frame in front; in front of this frame again is the muzzle of the machine and excepting a small battery underneath that runs the mechanism, that's all there is to it.

"Now get out a picture," said Mr. Richardson to his charming daughter, who presently produced a long thing that looked like a starched grey ribbon, with a satiny finish. This was the spool of picture. It was one long celluloid strip, an inch and a quarter wide and many feet long. On the celluloid was the gelatine which had been used to take the picture. The celluloid had been passed through a camera at tremendous speed, and a little shutter working like mad as it passed had taken a photograph on every inch of it. Thus when the strip was applied to the vitascope and again spun before the eye, the eye saw it go. . . .

On Sunday night Manager Richardson showed seven pictures to the newspaper men who had been invited to see the wonderful invention. There was a picture of a bucking broncho, with cowboy rider and a cheering crowd in the background, a dance by Loie Fuller with delicious glimpses of La Loie through the fleecy folds of her many-colored wings, a scene from Charlie Hoyt's "A Milk White Flag," a dance by a couple of agile and trim-limbed young women, a very moving sort of a kiss between the famous May Irwin and Actor John Rice, a bar-room fight in Portland, Maine, and a sea scene, with big white and blue breakers smashing out onto the beach. This last scene was fairly wet. It was the crowning triumph of the night. Mr. Richardson has many other scenes and he will show them this week at the opera house. Every night until Saturday and every afternoon after Monday the vitascope will show its wonders and as the admission has been placed at 25 and 35 cents owing to the brevity of the perfomance compared with the average theatrical presentation.

The vitascope is wonderful and should be seen.

It cannot be described.

Source: Bangor Public Library, Reference.

The Collections

The vault is bulging with donations and deposits of film and videotape. Many thanks to the individuals, organizations and families who furthered the cause of moving image preservation with donations, deposits and loans.

Thanks also to the donors of intangibles; live broadcasting left many memories with the audience—and no recorded programs for future generations. NHF has begun to interview some of New England's pioneers of live broadcasting and thanks the first generous subjects: Dave Astor, who originated the Dave Astor Show, which showcased student talent in Portland and Bangor until 1971, and Mike Dolley, who played Bozo on WABI in Bangor between 1961 and 1968.

Broadcast Collections

A television collection, thought lost, surfaced in two gifts: the John White Collection of 16mm film from WGAN, now WGME Portland, Maine, consists of news, commercials and interviews from the late 1950s to the early 1970s; and the Andy Graham Collection, also WGAN 16mm, is primarily commercials.

Also received were:

- Clif Reynolds's WCSH Portland feature series *People, Places and Things*, 3/4″ masters from 1970s and 80s; and the J. Don MacWilliams Collection of sports films and scripts from WCSH.
- From the Maine Public Broadcasting Network, 16mm, 2″ and 3/4″ masters of programs not otherwise preserved, including *Reflets et Lumière*, Franco-American culture series produced by John Greenman (1979–1981).

Institutional Collections

NHF is working with the film of Central Maine Power, the utility that owns railroads, dams and numerous electric installations around the state. CMP archivist Judy Franke has been an excellent contact.

Thanks to Mary Anne Wallace of Westbrook College for 3/4″ videotapes, including a number of unique copies of Portland-produced public affairs programs from the 1970s and 1980s.

Home Movies

Amateur film and videotape came from many sources, including Mrs. Thomas Clements and Mrs. Frederic Camp of Blue Hill, Robert Taylor of Hanover, NH, and James Marsh of Prout's Neck, ME.

- Joan Branch of Caratunk, Maine, donated film of Pleasant Pond and Bingham. The creator, Forrest Colby, was Maine Forest Commissioner for many years; he recorded woods operations in the years 1929–1938.
- Sheila Denny-Brown donated 3/4″ master copies of Hancock, Maine, films from the late 1920s showing excellent summer views of the Mt. Desert ferry and the Bar Harbor express train.
- Priscilla Osgood of Bangor, Maine, donated 16mm film from her father's guiding business in Brownville, including a client's amateur story film of a young girl's sporting day titled *The Little Log Cabin in the Northern Woods* (1929).

Factual Film & Documentaries

- Huey, Portland independent filmmaker, donated reference copies of his film *Grace: A Portrait of Grace de Carlton Ross* (1983), the story of a dancer and silent movie actress.
- From the Museum of Modern Art, a 16mm copy of a 1906 American Mutoscope and Biograph film, *Canoeing in Maine*.
- Robert Saudek donated a reference copy of *A Maine Lobsterman*, written and narrated by E.B. White, from the 1954 Omnibus television series.

Equipment & Books

Thanks to donors of equipment used to document moving image technology: The Maine Medical Center, Elaine Solesky; Maine Public Broadcasting Network; and WGME. Franklyn Lenthall, a Boothbay Harbor friend, donated his film book collection and valuable images of Maine's theaters.

The John White Collection, WGAN, arrives in unlabeled boxes, representing hundreds of hours of cleaning, repair and cataloguing.

Grants in Action & Awards

The National Alliance of Media Arts Centers gave a $3,780 grant from their NEA-funded Management Assistance Program. Under this grant, development professional Denis Thoet of Bath, Maine, is working with the NHF board and a corps of volunteers. The program, based on the extensive strategic planning of NHF, will assist in communicating the goals of the organization to funders and board prospects.

The Maine State Library's incentive matching grant program for preservation of unique state historical and library research material donated $5,000 to the Bangor Historical Society/WABI project. The support is for the third of three years of core preservation work.

The Maine Humanities Council gave a major grant, $17,600, for the program *Going to the Movies.*

The videotape *Woodsmen and River Drivers* won a gold medal at the International Film & TV Festival of New York in January. *Woodsmen*, which uses archival footage and present-day interviews, was produced by David Weiss and Karan Sheldon for Northeast Archives of Folklore and Oral History, Dept. of Anthropology, University of Maine, under a grant from the Maine Humanities Council and Champion International. In May the program won a certificate of merit for cinematic excellence from the Movies on a Shoestring festival, Rochester, NY. ■

Please Join

All new members and renewing members receive a gift packet of eight postcards with striking images from regional moving pictures: ***1920 Maine Centennial*, *The Seventh Day*, *The Rider of the King Log*** and ***Bozo*!**

NHF has a new t-shirt! It's got eye-catching color graphics and the NHF logo on the front, and on the back, complete date code symbols from 1916 to 1993. Associate, corporate, friends and founding members receive one shirt free of charge. All members may purchase t-shirts for $10 each.

- ☐ **Regular members, $25** per year, receive a subscription to *Moving Image Review,* notice of screenings and events, and discounts on materials distributed by NHF.
- ☐ **Educator/Student Members, $15** per year, receive all regular membership benefits. This category is for teachers and students at any level.
- ☐ **Nonprofit Organizations, $35** per year, receive all regular benefits of membership, plus additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services.

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Northeast Historic Film

- ☐ **Associates (Individuals) and Corporate Members**, $100 per year, receive the benefits of regular members, and in addition, special recognition in *Moving Image Review* and in programs.
- ☐ **Friends**, $250 per year, receive all benefits of regular membership and, in addition, a privilege card which will admit two people to any NHF-sponsored screening or event, plus listing in the roster of Friends.
- ☐ **Founding Members**, $1,000 per year, the premier category of membership. These members are making a major commitment to ensure the preservation and use of the NHF resource, and receive all benefits of regular membership and invitations to special previews.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

Your dues are tax-deductible to the extent allowed by law.

Videotapes of New England Life

NEW LOW PRICES—CALL OR WRITE FOR FULL CATALOG

The purpose of NHF is to preserve, and make available to the public, moving images of the northern New England region. NHF reaches many people through public presentations. Researchers use database information and reference copies of film and tapes in our growing collection of unedited material. All tapes are fully guaranteed.

Newest Titles!

A Century of Summers
A portrait of the residents and summer people of Hancock, Maine. 43 minutes.
$24.95/NHF members $19.95

Albert Collins of South Blue Hill
Lobsterman, craftsman, painter, fiddler, poet. 60 minutes. **$24.95/NHF members $19.95**

Our Lives in Our Hands
The story of the Micmac Indian basketry cooperative. 40 minutes. **$29.95/NHF members $24.95**
Note: This videotape is available from NHF for home use only. Schools and libraries please contact DER at (617) 926-0491.

Norumbega: Maine in the Age of Exploration and Settlement
A fast-paced introduction to early Maine history. 14 minutes. **$24.95/NHF members $19.95**

Ride the Sandy River Railroad
Comprehensive silent (with titles) from early 1930s two-foot-gauge railroad. 30 minutes.
$29.95/NHF members $24.95.

Earliest Maine Films
Drawing a Lobster Pot (1901); Logging in Maine (1906); Trout Fishing, Rangeley Lakes (1906). Total 22 minutes.
$16.95/NHF members $14.95.

Gold Medal Winner!
Woodsmen and River Drivers, "Another day, another era"
Maine woodsworkers active before 1930 share recollections. 30 minutes.
$24.95/NHF members $19.95.

Maine's TV Time Machine
A compilation of TV from the 1950s and early 60s from the Bangor Historical Society/WABI collection. 34 minutes.
$19.95/NHF members $16.95.

The Ways at Wallace and Sons* and *The Bank Dory
Schooner *John F. Leavitt* and her New England shipbuilders; and building a dory. Total 58 minutes.
$29.95/NHF members $24.95.

Award-winning project!
From Stump to Ship: A 1930 Logging Film
The most complete look at the long-log industry. 28 minutes. **$24.95/NHF members $19.95.**

Membership and Order Form

Northeast Historic Film, Blue Hill Falls, ME 04615 USA

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Videotape name	*Price*	*Qty.*	*Total*
Members' t-shirt ☐ S ☐ M ☐ L ☐ XL	*$10 ea.*		

☐ Special Fourth Class mail: add $1.50 plus $1 each additional tape
☐ First Class Mail: add $2.40 plus $1 each additional tape
☐ Overnight: add $12.50 plus $3 each additional tape

Subtotal	
Tax: ME residents add 5%	
Shipping and handling	

Membership/Specify level, please:

TOTAL ☐

Payment Method
☐ *Check or money order—make check payable to Northeast Historic Film* ☐ *Institutional purchase order #* __________
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Questions? *Call Libby Rosemeier at (207) 374-2736* *Credit card signature* __________

Our Lives in Our Hands

photo: Todd Hoffman

To order Our Lives in Our Hands, *call Libby Rosemeier at (207) 374-2736. Schools and Libraries, please contact Documentary Educational Resources, 101 Morse St., Watertown, MA 02172 (617) 926-0491.*

The life of Micmac Indian basketmakers in Maine was recorded in a film by Harald Prins and Karen Carter. ***Our Lives in Our Hands*** shows the persistence of a traditional native craft in the Canadian-American border region, and illuminates an off-reservation community of artisans and seasonal laborers facing the challenges of a changing world.

National Screenings

The film premièred at the Native American Film and Video Festival at the American Museum of Natural History and has been shown widely at festivals including the Festival of American Folklife at the Smithsonian. Harald Prins, an anthropologist and filmmaker who has taught at Colby College and Bowdoin, toured the film in Maine, and it was broadcast on the public broadcasting system. However, it has not been widely available for home viewing.

Now on Home Video

Our Lives in Our Hands is now available to individuals on VHS videotape from Northeast Historic Film as part of an effort to locate and make available material relating to regional culture.

With limited resources, NHF is trying to add titles such as this one to its catalog, and make them known to its members and friends.

The filmmakers and the original distributor, Documentary Educational Resources, understood NHF's goals and entered an agreement permitting the nonprofit to distribute to the public. DER retains exclusive rights to distribute to institutions.

Distribution Changes

The National Alliance of Media Arts Center's annual meeting in Boston in May addressed the distribution of film and videotape. There are no easy answers for compensating artists, reaching the public with an unfamiliar product, and staying ahead of falling prices.

NHF wants to meet these distribution challenges. Let us know what you think. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Picture

Winter 1991

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Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769

New England Broadcast Histories

The History of Broadcasting in Maine: The First Fifty Years, recently published by the Maine Association of Broadcasters, tells the story of the corporations and individuals—often several generations of families—who ran the state's broadcasting enterprises.

Fred Thompson, president of WCSH-TV Portland and WLBZ-TV Bangor, introduces the book in his role as chair of the Maine Association of Broadcasters' history committee. Of the radio and television pioneers described in the book, he says, "Their story is full of tremendous foresight and horrible decisions, humor and tragedy, brilliance and dumb luck."

The Maine book describes the pioneers of local programming and is illustrated with evocative photographs. Fred Thompson says that the discovery of photos spurred the publication of the book. He wrote the book's coda on Thompson Guernsey, a Maine inventor who established experimental station WIXG-TV in Boston, which broadcast an hour every day between 1940 and 1945. The Tremont Street viewing room beckoning "See the Tellies" and "Demonstration Inside" suggests just how far the medium has come.

Ellie Thompson (no relation to Fred Thompson) wrote the Maine history following her 1989 *Voices from the Hills: 70 Years of Vermont Broadcasting.*

The Vermont book is available for $10 from the Vermont Association of Broadcasters, Box 4489, Burlington, Vermont 05406. *The History of Broadcasting in Maine* is available in many Maine bookstores and can be ordered through Northeast Historic Film. ■

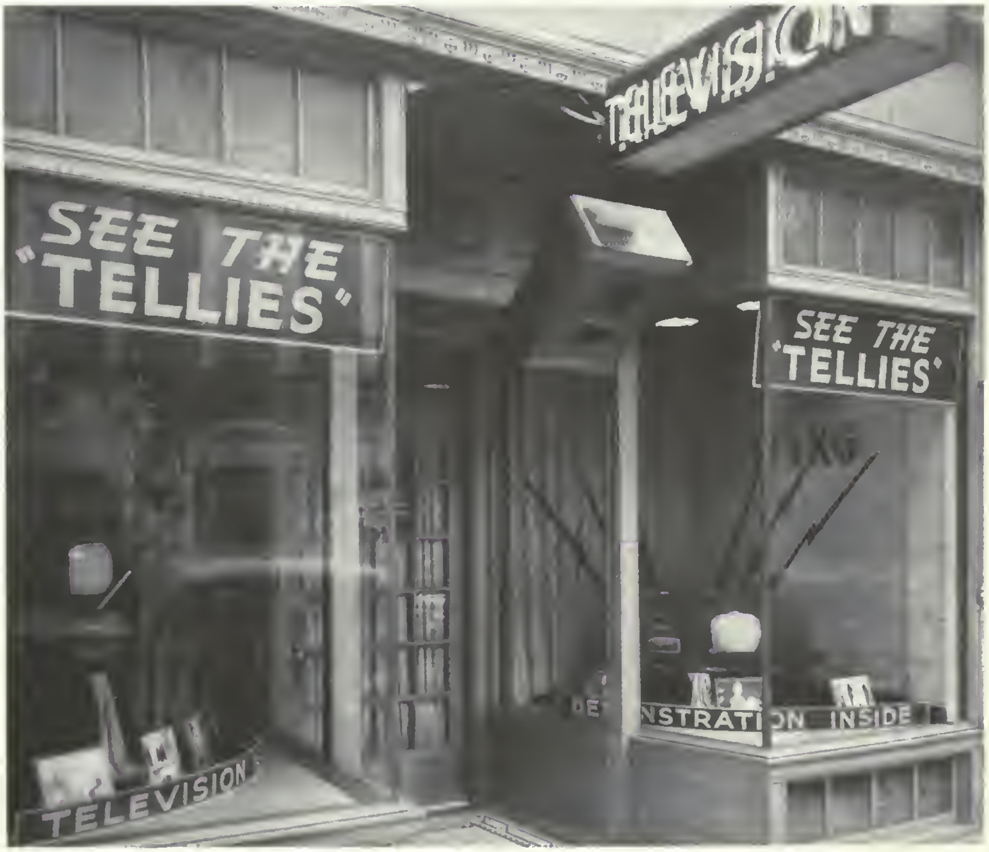

photo: Maine Association of Broadcasters

WIXG-TV Boston viewing room in the early 1940s.

Executive Director's Report

NHF is a Member, Too.
We take pride in our association with other organizations. I felt it would be worthwhile to reflect on how our relationships help us in our mission of moving image preservation.

Through the Maine Historical Society, New Hampshire Historical Society, and the American Association for State and Local History, NHF learns how to integrate moving image history into the broader historical picture of the region and to advocate the importance of moving images.

The Boston Film/Video Foundation (BF/VF) and the National Alliance of Media Arts Centers (NAMAC) allow us to share experiences in media programming and to improve our ability to assist independent media producers.

The new Maine Association of Museums, the Society of Maine Archivists, New England Archivists and the Maine Library Association connect us with regional cultural organizations.

Nationally, the Association of Moving Image Archivists, AMIA (which until October 1990 was called F/TAAC), is polling its constituents on whether and how to organize. I hope that we will next convene as a formal organization. This is an important development for moving image preservation across the country. AMIA can be an effective advocate, directing attention and resources to the organizations caring for moving images.

Being a responsible member takes time and commitment, but the returns are significant. The organizations that NHF supports through membership and participation have enlightened and strengthened us.

David S Weiss

David S. Weiss
Executive Director

Join These NHF Members!

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

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Richard Bradley

More members, page 9

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

Archival Notes:
Vinegar Syndrome

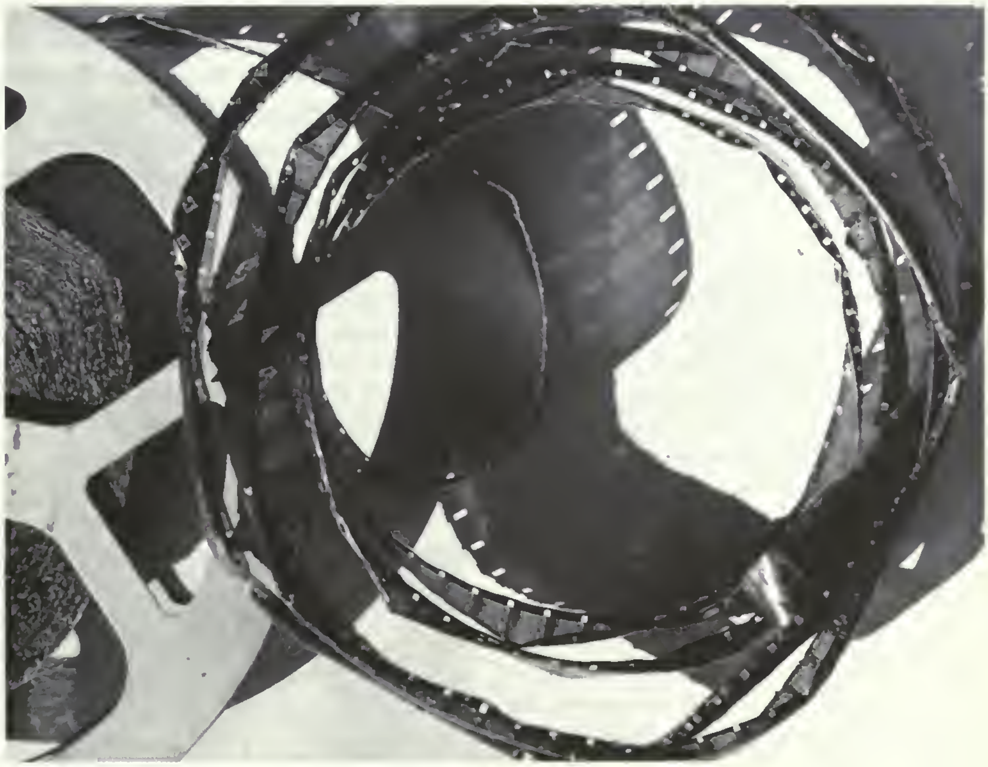
The purpose of an archives is to preserve material for the future. Herein lies the archivist's great challenge: it is not possible to know what physical changes will take place in the collections over time.

Until now, film archives have tried to duplicate 35mm nitrate materials first, since it was believed that nitrate was subject to instability and deterioration far exceeding other film stocks.

But emerging information leads archivists to question the longevity of "safety" stock.

At the Film and Television Archives Advisory Committee annual conference in November 1990, a presentation chaired by Bill Murphy, Chief of the Motion Picture, Sound, and Video Branch of the the National Archives, clearly outlined the chemical prognosis. Moving image archives of all sizes are facing the deterioration of acetate film decades or even centuries before it was expected. Bill Murphy:

> **Many of us are familiar with the process of deterioration of cellulose nitrate motion picture film, the staple of the film industry from the 1890s until 1951 when Eastman Kodak stopped manufacturing it.**
>
> **Long known for its chemical instability and high degree of flammability, nitrate film is typically given the very highest priority for conversion in film archives.**
>
> **This has given rise to a certain amount of complacency about the longevity of cellulose acetate or safety film, which generally receives a much lower priority for preservation and restoration. However, this complacency is not justified.**



"Vinegar" odor, extreme curl and acetic acid crystals indicate deteriorating 16mm film that must be isolated from the rest of the collection.

Murphy outlined the results of studies undertaken in the U.S. and overseas between 1987 and 1990, which concluded that the longevity of acetate film is seriously compromised by humidity, metal cans and lack of air circulation. Acetic acid, the source of the "vinegar" smell, is a product of the film's degradation, and once produced promotes further deterioration, particularly in a humid environment and in the presence of iron in metal containers or from the oxides in magnetic-stripe sound film. Bill Murphy again:

> **There are some measures that archivists can take to minimize the loss of archival images that may be in danger of chemical deterioration.**
>
> **Acetate collections, like nitrate collections, must be inspected from time to time. Films emitting strong odors or showing crystalline deposits should be isolated from the collection and scheduled for copying.**

Polyester film, used currently for projection prints, may have a more optimistic archival life. It is not, however, without liabilities, e.g., splices must be tape or ultrasonic. Murphy says, "Some have questioned the permanence of the adhesion of emulsion to base," an ominous situation.

As a regional archives, Northeast Historic Film collects moving images of interest to the people of northern New England, across all genres from home movies to industrials, features to television commercials. The sources are equally diverse: material shot in Maine, New Hampshire and Vermont is dispersed worldwide. While some incoming collections have had climate-controlled lives, a portion has been in tropical garages, urban attics and moldy basements.

Videotape is short-lived, and diacetate film (the stock used for NHF's earliest home movie collections) is often brittle and shrunken. NHF, like many other archives, is now faced with a growing collection on threatened triacetate stock.

What can be done? The first lines of defense are inert containers and temperature and humidity control, along with inspection for incipient deterioration. Although the news presented in this paper was not encouraging, it is important to share. The fall conference is one of the few ways North American moving image archives of all sizes can exchange information important to daily life in the archives and to the survival of the visual history of the 20th century. ■

Excerpts from William T. Murphy, "The Vinegar Syndrome: An Archival Response to the Deterioration of Cellulose Triacetate Motion Picture Film."

One Hundred Years Ago: The Development of Yankee Comedy

by Richard Sweterlitsch
Assistant Professor of Folklore and English, University of Vermont

In 1912 the Philadelphia-based film studio, the Lubin Manufacturing Company, sent a crew to Maine. Motion Picture World, *a trade paper, reported that 31 people from Lubin spent 14 weeks in a fishing village near Portland, Maine.*

Because a 1914 fire destroyed the company's earliest work, Northeast Historic Film never expected to see the results of this 1912 visit. However, a 16mm copy of one of the films did turn up and was donated to the archives. The one-reel comedy, **Just Maine Folks,** *provides information on the comic use of Yankee stereotypes.*

The plot of *Just Maine Folks* revolves around two older male figures competing for two women, a neighbor widow and a hearing-impaired spinster, while a younger couple tries to court. The setting is in the country, and the story unfolds in a single 24-hour period.

The phrase "Just Plain Folks" means simple, rural people—salt of the earth. In this film, it has a ribald connotation.

Courting in the Hay

The rural scene is essential to the flavor of the film and to its comedy. Setting the action in a hayfield conveys the rural nature of the piece and allows the couples to interact. Haytime was traditionally a time for romance. The scene evolves from "sparking" to physical humor: the young woman hides flirtatiously, is chased by her counterpart, and then the other characters are drawn into a slapstick hay-pitching fight.

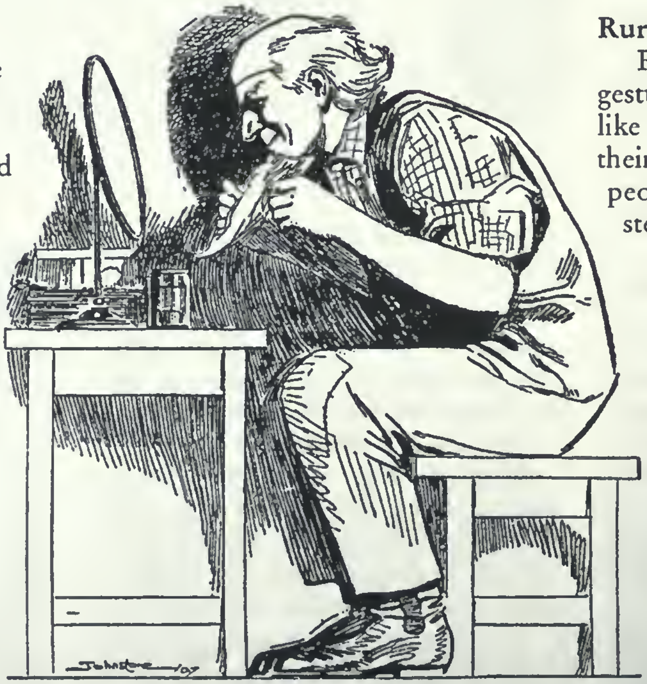
The intertitle that follows indicates a corn-husking bee. Although this scene is missing, husking was another traditional time for courtship, an important social event in the 19th and beginning of the 20th century.

Roots of the Comic Yankee

Courting an old deaf woman is a motif that occurs in Yankee humor, although its presentation in a silent drama is somewhat peculiar and might indicate non-film origins.

Comic courtship was a common theme in Yankee drama, going back to Royall Tyler's play, *The Contrast* (1787). Jonathan, the backwoods Yankee, is a servant who mirrors his master's courtship.

It's an important theatrical convention—masters and servants in romantic situations, as in Shakespeare's comedies. In a sense we get that in *Just Maine Folks* with the noble, youthful couple doing what young couples ought to do—taking advantage of the husking bee. Their appropriate behavior is set against the farce of the older people acting out of place.



Dress & Action: Familiar Types

The older male characters in *Just Maine Folks* are broadly drawn, rotund country bumpkins. One is Squire Lang, a landholder. "Squire" as a title occurs frequently in traditional New England drama, as with Squire Bartlett in *Way Down East.* Lang's rival, Bart Collum, would be below him on the social ladder. Their status is reinforced by costuming: the squire's citified belt, Collum's down-home suspenders.

The young hero has a stalk of grass hanging from his mouth, denoting a "hayseed" character. The women wear what would have been typical haying costumes, long aprons, partially open in the back, over cotton dresses.

The physical actions include classic stage bits, part of the actor's standard reportory. To indicate his pleasure as he leaves the porch of the widow, Collum does a little dance, clicking his heels, then leaping up in the air.

Rural and City

Rural people seeing such broad gestures might respond, "We don't act like that. They dress like us, maybe, but their actions are exaggerated." Urban people might have believed in the stereotype.

The *Newhart* show on television indicates the same phenomenon: Vermonters could look at Larry, Darryl and Darryl and say, "That's not us." The character George represents Just Plain Folk; he is exaggerated enough that Vermonters can laugh at him while city folk think that's what Vermonters are like.

Background to the Yankee Figure

By 1912, when *Just Maine Folks* was made, a strong stereotype had evolved around the Yankee. Popular notions of the comic Yankee and Down East figures were based upon costume and to a great extent on dialect. Stage predecessors advanced and solidified the portrayal of comic Yankee figures. Many of these plays became movies:

- ❑ In the 19th century, George H. Hill's famous Yankee accent was heard in *The Green Mountain Boy* (1833).
- ❑ *The Old Homestead* (1886) takes place around Keene, New Hamp-

Winter–Spring Calendar

Winter tour of Northeast Historic Film's **Going to the Movies** series, silent films with live piano accompaniment by Danny Patt. Series funded by the Maine Humanities Council and Expansion Arts, Maine Community Foundation.

January 25, Biddeford City Theatre, show starts at 8 pm. ***The Iron Horse*** (1924), directed by Portland-born John Ford. One of the greatest westerns, an epic story of the railroad. Part of the City Theatre's Winter Festival.

January 27, Farmington, Univ. of Maine Lincoln Auditorium (Room C-131) 2 pm. ***Timothy's Quest*** (1922), a charming story by Kate Douglas Wiggin, filmed in Maine. Sponsored by the Farmington Historical Society.

January 29, Caribou, VFW Hall, 7 pm ***Timothy's Quest.*** Sponsored by the Caribou Historical Society.

February 3, Rumford, Acadia Theatre, (VFW, Waldo Street) 2 pm. ***The Seventh Day*** (1921), a made-in-Maine feature starring Richard Barthelmess. Sponsored by the Acadian Society and the Rumford Historical Society.

February 10, Lincoln, Lincoln Theatre, 1:30 pm. ***The Iron Horse.*** Sponsored by the Lincoln Historical Society.

photo: Tom Stewart

Danny Patt, silent film accompanist, began his career in 1924 in Union, Maine.

Dyer Library, Saco, Maine, lunchtime video series of Maine subjects:

January 15, Joyce Butler's ***The 1947 Fires.***

January 29, ***Sins of Our Mothers,*** directed by Matthew Collins.

February 12, ***Claws,*** featuring Maine humorist Tim Sample.

February 26, ***Mysteries of the Red Paint People,*** an archaeological exploration of Maine and the circumpolar region.

March 12, Jane Morrison's ***Master Smart Woman*** and ***A White Heron.***

March 26, ***Woodsmen and River Drivers,*** lives of Maine woodsworkers.

Dyer Library, 207 283-3861.

March 3 at 2 pm the Portland Museum of Art, Congress Square, will present ***Way Down East*** in 16mm with accompaniment by Danny Patt. The film is being offered in conjunction with an exhibition of Southern photographs by Walker Evans and William Christenberry focusing on a sense of place. Portland Museum of Art, 207 775-6148.

March 9 at the University of New Hampshire in Durham, Rick Sowash of Gambier, Ohio, will play the piano for Buster Keaton's ***The General.***

March 23 at 8 pm at the Great Falls School, Auburn, Maine, the Androscoggin Valley Community Orchestra will accompany Buster Keaton's ***The Boat*** and D.W. Griffith's ***Orphans of the Storm.*** For more information call Greg Boardman 207 777-5320. ■

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shire; Denman Thompson spent many years on stage as the central character, Uncle Josh. There were numerous film versions, including one directed by James Cruze. "Uncle Josh" was widely franchised, showing up in Edwin S. Porter films in 1900–02.

☐ *Shore Acres* (1892) was set in Lamoine, Maine, with land speculation as the plot device. The play was by James A. Herne, who also played "Uncle Nat Berry" for a number of years. Rex Ingram directed a 1920 film.

☐ *David Harum* (1900), a play about a small-town banker, was produced by Charles W. Frohman. James Cruze, again, directed a 1934 feature.

☐ *Home Folks* (1904) opened in New York starring William S. Hart. Although set in the Midwest, the play contains much hayseed business—a squire—and other details fitting the New England stereotypes. ■

Further Reading
Yankee & Down East Comic Figures

"The Question of Folklore in a New Nation," *American Folklore and the Historian,* Richard Dorson, Chicago, 1971, pp 94–107.

American in Legend, Richard Dorson, Pantheon, 1973.

The Small Town in American Drama, Ima Honaker Herron, Dallas, Southern Methodist University Press, 1969.

American Humor, Constance Rourke, New York, 1931.

The Collector:
An Interview with Q. David Bowers

David Bowers lives in Wolfeboro, New Hampshire. He is author of Nickelodeon Theaters and their Music *and over three dozen other books on various subjects.*

Bowers: My interest in historical motion pictures emerged in 1957 when I was a teenager. In Philadelphia, on Pine Street, I bought for $5 each a bunch of one-sheet silent film posters discarded by Harvard University. Among these I bought a Mary Pickford poster, which I still have.

Why do you collect film posters?

B I enjoy researching something that has not been done in depth before—film, the two decades from 1895 to 1915, has been described by one researcher as the archaeological era of filmmaking. There is little documentation of this period in standard reference books.

As I collect posters, trade magazines and film fan magazines of this era I am able to piece together the progress of a studio, how it developed, what it did, what were the joys and sorrows and successes and failures of the time.

Have you anything in your collection relating to northern New England?

B In the autumn of 1910 a tent show exhibiting motion pictures travelled through New England. Apparently, it met its demise in Bethlehem, New Hampshire, in late 1910. I'm sure they experienced financial reversals. This show had been travelling through New England under a canvas with organizers setting up chairs and a projector. It was a popular method of exhibition in those days. About 20 posters mounted on cardboard were left to a person in Bethlehem and went through a succession of hands. I acquired them from an antique dealer there about 10 years ago.

There were Thanhouser posters, a number of Independent Moving Picture of America posters (that was Carl Laemmle, who later founded Universal), and some from lesser-known studios, including Yankee.

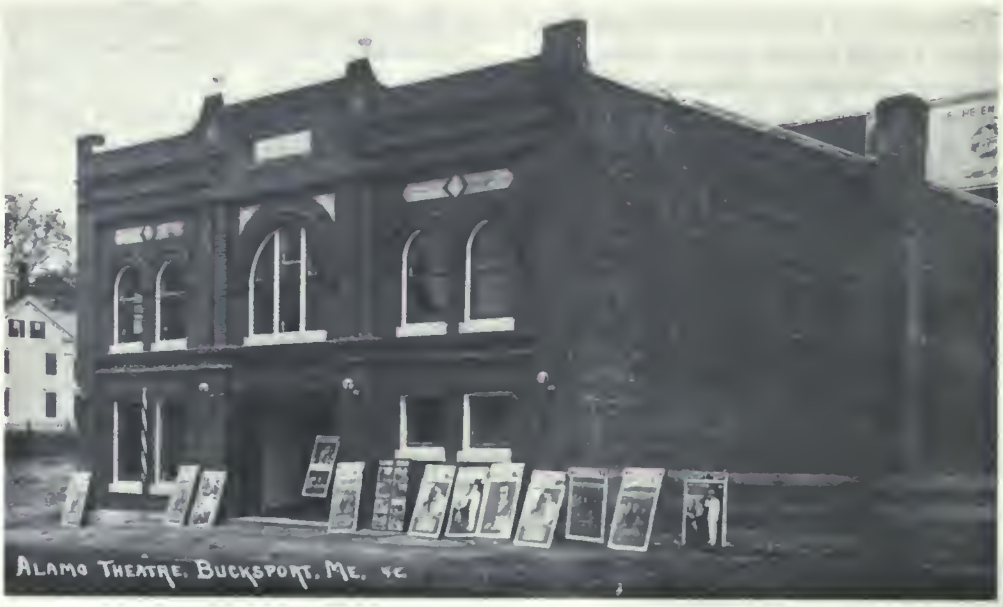

photo: Q. David Bowers

Poster display ca. 1916.

What do posters tell you about the film business?

B A film company called Monopol put out a version of *Carmen* based on the opera. Around 1912 they hired Marion Leonard at a salary of $1,000 a week, they claimed in their ads. They had nationwide publicity saying that Marion Leonard was the highest-paid movie actress in the world. In 1991, who has heard of Monopol or Marion Leonard? My poster of *Carmen* serves as a link with this forgotten era.

***Carmen* was filmed because it was a familiar story?**

B From 1908 through 1912 many different studios were being formed. Companies were looking for subjects, and it was logical to use ones the public already knew: operas, the novels of Charles Dickens, Shakespeare's plays.

How was a well-known subject like *Carmen* promoted?

B Before 1915 posters usually gave just the name of the film and the producing company. They were very colorful, and the illustration alone had to draw the person in. Artistically, they were better than later posters.

They very rarely mention the actor even if he or she might have been well known. Early posters of Mary Pickford, of which I have a number, do not mention her.

Today a typical movie poster mentions the name of the studio, the actors in careful order (in an arrangement managed by their publicity directors and their attorneys), the author of the screenplay and the book. Looking at a movie poster today is like looking at a legal notice.

How were the posters distributed and used?

B Posters were given away by the film distributors or studios, or in some instances were loaned—stamped on the back "property of so-and-so and must be returned."

A typical poster was one sheet in size (27 x 41″), vertical, and was displayed in front of a theater, either on an easel, or tacked on the walls of the entryway, right by the ticket booth. It was common to see posters on telephone poles or on the walls of buildings as you approached the theater.

Posters were very ephemeral: damaged by rain, torn, clipped, posted, tacked and pasted—very few of them survived. Once a film was shown, a typical poster got thrown in the wastebasket, to be replaced, if the film was ever shown again, with a new poster.

I have a lot of posters in my collection that I've never seen elsewhere. That doesn't mean they're valuable. The typical motion picture poster in my collection from 1908 to 1915 probably cost me about $100 to $200.

The lobby card came into use around 1914, and typically was issued in sets of 6 or 8 cards showing scenes from the film.

Some of the studios, Biograph, Lubin, Solax and others, issued what could be called bulletins, which were black and white, and a little larger than a sheet of typewriter paper. They included a scene from the film, the title, and a paragraph on the plot.

You have written a book about the Thanhouser Company?

B It's a series of three volumes, entitled *Thanhouser Films: An Encyclopedia and History,* to be published by the Vestal Press. The first volume will be a narrative history of the Thanhouser Company, which was active from 1910 through 1917, with a studio in New Rochelle, New York. The second volume will be a filmography listing every Thanhouser film and plot, the cast, and contemporary reviews. The third volume will contain detailed biographies of approximately 1,000 people associated with Thanhouser Company.

In June 1991 at the Wolfeboro Public Library, Wolfeboro, New Hampshire, I will be mounting an exhibition of silent film posters. It will run all month. There will be Charlie Chaplin, Mary Pickford, other well-known and lesser-known names, all with accompanying historical descriptions. Wednesday, June 19, and Wednesday, June 25, we will present a program of silent films free of charge at the library. For tickets or information, write to Louise Gehman at the Wolfeboro Public Library, Wolfeboro, New Hampshire 03894. Telephone 603 569-2428. ■

NHF is collecting information on moviegoing before 1930, using a survey workbook, available free of charge. The completed workbooks will be archived at NHF. Valerie Felt McClead at University College, Bangor, and Robert Branham, Bates College, Lewiston, are involving their students in the interview process. Educators at all levels are invited to join the project.

Small Town Movies

Going to the Movies, *NHF's social history project with funding from the Maine Humanities Council and Expansion Arts, Maine Community Foundation, is touring five Maine communities with silent films accompanied by live music in January and February 1991.*

The program includes **The Iron Horse** *(1924), John Ford's epic western. Ford, born in Portland, Maine, was an experienced director at 29 when this film was made.* **Timothy's Quest** *(1922) is a feature based on an 1890 story by Kate Douglas Wiggin, author of* Rebecca of Sunnybrook Farm. *It was directed in Hollis and Bridgton, Maine, by Sidney Olcutt, whose career went back to a 1907 one-reel version of* **Ben Hur.**

Since the project began in June, NHF has heard from individuals who attended silent films in more than 30 communities in Maine, and the database of places that regularly showed movies has grown to over 600 sites.

Neil Sawyer shared his childhood memories of Easton, in Aroostook County. His interview illustrates that motion picture attendance was part of the fabric of small-town society.

There was plenty of entertainment in that little town, population 1,200, when everyone was awake. The social life was family-oriented—people would play the piano and sing. Outside the home, it was centered around existing organizations such as the Grange, church-affiliated organizations and school functions.

We had silent movies once a week in the grange hall during the fall, winter and spring. They ceased in the summer because it was a farming community and there was plenty to do during the summer and not much energy left. Movies were held in the grange hall upstairs with seats for 200–300 people.

photo: Maine Women Writers Collection, Westbrook College

Kate Douglas Wiggin, author of Timothy's Quest *(1922), with the film's child stars.*

I was born in 1916, so my early recollections about the movies would be 1921–22. It was a successful proposition at that time. There was a projection booth, which was asbestos-protected because they were using nitrate film. There was one projector—the old carbon arc manually adjusted type. I remember the machine because I wanted to get up in the booth and see it work and have the man explain it to me. Eventually I got to turn the crank.

Etta Corey played the piano for every show. She did a wonderful job. I still remember the melody line of the music she played for chase scenes.

During the week we played cowboys and Indians. I sent to Sears Roebuck or Montgomery Ward to get an Indian costume with colored feathers. I was absolutely thrilled with it. I also got a cowboy outfit with a funny hat and chaps, and a fireman's costume.

In silent movies they spent quite a bit of time showing firemen in action and disasters and policemen clubbing people or pursuing people.

I don't remember before Prohibition. I remember hearing my folks talk about rumrunners. Liquor was forbidden in the household. The town was absolutely dry. But there were several drunks in town—they were easily identified. Some would come to the movies with a bottle of vanilla. I remember one individual in particular, a leathery old guy whose trade was making snowshoes. He would come in and we could smell him and then look for him. ■

Grants in Action

The **Maine Community Foundation, Expansion Arts** Program (National Endowment for the Arts funds), gave $5,000 toward the touring program of *Going to the Movies.* With these funds the series is able to reach northern and western Maine communities in January and February 1991.

The **Maine Arts Commission's Touring Artists** program, which helps arts programmers by contributing one-third of artists' fees, selected Danny Patt, silent film accompanist, and Northeast Historic Film as touring artists for the 1991 season.

The **National Alliance of Media Arts Center's** $3,780 grant from the NEA-Funded Management Assistance Program has resulted in consultancy with Denis Thoet of Bath, Maine, over the summer of 1990, completion of a development publication, and drafting of a guide for board members and volunteers. ■

Join Northeast Historic Film

All new members and renewing members receive a gift packet of eight postcards with striking images from regional moving pictures: ***1920 Maine Centennial, The Seventh Day, The Rider of the King Log*** and ***Bozo!***

NHF sold out the first run of t-shirts! You, too, will be proud to have one. It's got eye-catching color graphics and the NHF logo on the front, and on the back, complete date code symbols from 1916 to 1993. $12 each, $10 for members. Associate, corporate, friends and founding members receive one shirt free of charge.

- ☐ **Regular members, $25** per year, will receive a subscription to **Moving Image Review**, notice of screenings and events, and discounts on materials distributed by NHF.
- ☐ **Educator/Student Members, $15** per year, receive all regular membership benefits. This category is for teachers and students at any level.
- ☐ **Nonprofit Organizations, $35** per year, receive all regular benefits of membership, plus additional copies of **Moving Image Review** on request and reduced rates for consultation, presentations and professional services.
- ☐ **Associates (Individuals) and Corporate Members, $100** per year, receive the benefits of regular members, and in addition, special recognition in **Moving Image Review** and in programs.
- ☐ **Friends, $250** per year, receive all benefits of regular membership and, in addition, a privilege card which will admit two people to any NHF-sponsored screening or event, plus listing in the roster of Friends.
- ☐ **Founding Members, $1,000** per year, the premier category of membership. These members are making a major commitment to ensure the preservation and use of the NHF resource, and receive all benefits of regular membership and invitations to special previews.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage. ■

Your dues are tax-deductible to the extent allowed by law.

High Water Video

Howard Frank Mosher's short story ***High Water*** is about a Vermont family in 1959. A teen-aged boy, his sister and father live on a farm. The boy has a race car. The story begins with his truck, carrying the race car, falling through the farm's bridge while the creek waters rise.

Catamount Arts Center, St. Johnsbury, Vermont, made the story into a 16mm film in 1988. Jay Craven, director, and Bess O'Brien, producer, have toured Vermont with the film—presenting it to 50 schools and community halls.

Now a videotape of ***High Water*** is available in a package with a half-hour documentary on the making of the independent drama, and a 65-page study guide. The guide contains the full text of the short story (5 pages), the screenplay (20 pages), and questions intended to stimulate discussion about the film. Also included is a great deal of material on the nuts and bolts of producing the film, including the seven-day shooting schedule and a diary of that experience.

photo: Catamount Arts

For more information on the package, contact Bess O'Brien, Catamount Arts, P.O. Box 324, St. Johnsbury, VT 05819. Telephone 802 748-2600. ■

More Members *(continued from page 2)*

Bob & Dot Broadbent
Frederick Bryan III
Raymond Burnham
Lynn Cadwallader
Mrs. Frederic Camp
Mary Grace Canfield
Robert Carnie
Michel Chalufour
Martha Chandler
Gary Cobb
Art Collier
Cecil Crosse
Wallace Cunningham
Darwin Davidson
John Davis
Peter DeAngelis
Clarence deRochemont
Peg Dice, Bodacious Films
Ann-Marie Duguay
Holly Hock Dumaine
John Ellingwood
Carroll Faulkner
Joseph Filtz
Robert Foster
Peter Gammons, Jr.
Roy Gauthier, Astro Electric Company
John Gfroerer, Creativideo, Inc.
Jim Goff, WPBC-FM
Douglas Gomery
Henry Grandgent
Nancy Gray, Harraseeket Inn
Rynard Gundrum
Charles Hall
Pat Harcourt
Mark Henderson, VP Film & Tape
Eric Herndon, Granite Hall Store
Charles Hesse
Wendell Hodgkins
C. A. Porter Hopkins
John Howard
Stanley Howe
David Huntley
Douglas Ilsely
Margaret Jaffray
Hillary Stowell James
Jeff Janer
Shirley Johnson
Robert Jordan
Thomas Joyce
Dr. Susan Kaplan, The Peary-MacMillan Arctic Museum
John Karol Jr., Apertura
Donald King
James King
Ernest Knight, Raymond-Casco Historical Soc.
Diane Lee
Stephen Lindsay
Betty Ann & Donald Lockhart, Perceptions, Inc.
Rep. Theone Look
Lily Marston
William Materne
Wendy Matthews
Andrew Mazer
Valerie Felt McClead
Alan McClelland, Owls Head Transportation Museum

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YEARS
OF
FILM
NORTHEAST
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FILM

Have you ordered your shirt?

Judith McGeorge
Patricia McGeorge
Carl McGraw
Charles Ray McKay
Franklin & Phyllis Mellen
Bruce Meulendyke
Irvine Millgate
Betty & Hugh Montgomery
Francis Moulton Jr.
Lee Murch
John O'Brien
George O'Neill
Richard Obrey, Three East Video
Dan Osgood, VP Film and Tape, Inc.
Tom Pears
James Phillips
Guy and Dianne Poirier
Robert Porter
Charles Pritham
M. Prittie
Sally Regan
Dr. & Mrs. Edward Rendall
Karen Rhine
Michael Roy
Charles Ryan
Dewitt Sage
Shan Sayles
Bill Schubart, Resolution Video
Mr. & Mrs. P.H. Sellers
Jennifer Sheldon & Ian Gersten
Nancy Sheldon
Gail Shelton
Ms. Pat Sherman
Sally Smith
Mr. & Mrs. Julian Stein
Lynda Sudlow
Mr. & Mrs. Samuel Taylor
Dawn Thibodeau
Denis Thoet
Mr. & Mrs. Charles Thompson
Amy Turim
Robert & Julia Walkling
Mary Anne Wallace
Mrs. Henry Walter
Seth Washburn
Vern & Jackie Weiss
Robert Whitney
Bonnie Wilson, Minnesota Historical Society
Jon Wilson & Sherry Streeter, Woodenboat
Carter Wintle
Brian Wood
Cynthia Wood
Karen Wyatt
Mr. & Mrs. Harry Zinn

Nonprofit Organizations

Barbara Austen, New Hampshire Historical Soc.
D. Averill, Instructional Resource Center
Blue Hill Historical Society
Jack Boynton, Maine State Library
Mrs. Margery Brown, Cherryfield Narraguagus Historical Society
Marianne Buehler, Jackson Memorial Library
Bonnie Copper, George Stevens Academy
Curtis Memorial Library
Jacques Cyr, JC Roofing and Chimney Co.
David De Turk, Maine Osteopathic Ed Fdn.
Marilyn Diffin, Calais Free Library
Stephen Fletcher, Indiana Historical Society
Lea Girardin, Maine Film Commission
Mrs. Mary Cheyney Gould, Bagaduce Music Lending Library
Bill & Alicia Gross
Diane Kopec, Abbe Museum
Keith Leavitt, Prime Resource Center
Kathleen Lignell, Sea Grant Communications
J. Gary Nichols, Maine State Library
David Olsen, Mantor Library
Keith Peeler, City Theater Associates, Inc.
Vlada Petric, Harvard Film Archive
Bernard Roscetti, MPBN
Schlesinger Library, Radcliffe
Elaine Solesky, Maine Medical Center
Diane Vatne, Bangor Historical Society
University of Maine at Augusta Library
Waldo Theatre Inc. ■

Videotapes of New England Life

Each is carefully selected because it portrays an aspect of New England culture. All tapes guaranteed. Some b&w, some silent, something of value for everyone. If any tape is not what you expected, it's returnable for refund.

From Stump to Ship: A 1930 Logging Film

The most complete look at the long-log industry includes felling trees in winter with cross-cut saws, the spring river drive and work in a steam-powered mill. 28 minutes, b&w, sound. **$24.95/NHF members $19.95**

Ride the Sandy River Railroad

From the 1870s to 1935, the Sandy River Railroad was one of the best two-foot-gauge railroads in the U.S. Very clear and complete views of the Sandy River Line with engines, railbuses and snowplows. 30 minutes, b&w, silent with titles.

From the original 16mm made in the early 1930s by railroad enthusiasts Linwood Moody and Newell Martin.

$29.95/NHF members $24.95

Earliest Maine Films

Logging in Maine (1906) shows men working to prevent a logjam on a river. 13 minutes.

Drawing a Lobster Pot (1901) is the earliest surviving film known to have been shot in Maine. 15 seconds.

Trout Fishing, Rangeley Lakes (1906) shows sports arriving by train and steamer, a typical Rangeley camp and guests in three-piece suits catching trout from Rangeley boats. 9 minutes. All b&w, silent.

$16.95/NHF members $14.95

Norumbega: Maine in the Age of Exploration and Settlement

The history of the region called Norumbega, from the first voyages of European exploration in the late 1400s to the establishment of the state of Maine in 1820. Originally a multi-image slide show used in statewide public programs, this video is a fast-paced introduction to early Maine history. 16 minutes, color, sound.

Maine Humanities Council

$24.95/NHF members $19.95

Woodsmen and River Drivers: "Another day, another era"

Tom Stewart

Unforgettable individuals who worked for the Machias Lumber Company before 1930 share their recollections of a hard life. 30 minutes, color and b&w, sound.

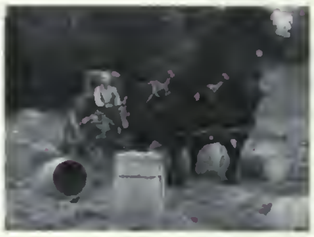
A project of Northeast Archives of Folklore and Oral History with funding from the Maine Humanities Council and Champion International.

$24.95/ NHF members $19.95

Gold Medal Winner!

The How and Why of Spuds

A detailed look at 1920 potato farming in Aroostook County, Maine, when the primary power was horses. Includes a variety of farm machinery and techniques. 13 minutes, b&w, silent with titles.



Univ. of Maine Extension

$16.95/NHF members $14.95

Maine's TV Time Machine

A compilation from the Bangor Historical Society/WABI collection from Maine's oldest TV station, WABI-TV. The 1950s and early 1960s: television news, sports and local commercials. A view of regional culture in the Cold War period never before possible. Includes 12-page booklet identifying each story. Lesson plans also available. 34 minutes, b&w, sound. **$19.95/NHF members $16.95**

Videos from Mystic Seaport

Around Cape Horn

Capt. Irving Johnson's 1929 voyage aboard the massive bark *Peking*. 37 min, b&w, sound.

$29.95/NHF members $24.95

The Ways at Wallace and Sons and The Bank Dory

The building of the *John F. Leavitt* and of a Nova Scotia dory. 58 min, color, sound. **$29.95/NHF members $24.95**

Yachting in the 30s

Weetamoe, a 1930 film of the Herreshoff-built J-boat and other short films. 45 min, color and b&w, sound.

$24.95/NHF members $19.95

A Century of Summers

The impact of a summer colony on a small Maine community. 45 minutes, b&w and color, sound.

This production was sponsored by the Historical Society of the town of Hancock, Maine, and made possible by a major grant from the Maine Humanities Council.

$24.95/NHF members $19.95

Our Lives in Our Hands

The story of the Micmac Indian basketry cooperative. Facing vanishing demand, members of the Aroostook band of Micmac Indians have formed a cooperative to find wider markets for their native craft. A compelling documentary of life in Aroostook County. 50 minutes, color, sound.

Todd Hoffman

Note: This videotape is available from NHF for home use only. Schools and libraries please contact DER at (617) 926-0491.

$29.95/NHF members $24.95

Additional Titles Available

All But Forgotten

Career of 1920s Maine author and film producer Holman Francis Day. 30 min, color and b&w, sound.

$19.95/NHF members $16.95

Hap Collins of South Blue Hill

An informal visit with the lobsterman, painter and poet by Jeff Todd Titon. 56 min, color, sound.

$24.95/NHF members $19.95

Legends of American Skiing

Archival footage and modern interviews comprehensively define the sport. 78 min, color, sound.

$39.95/NHF members $34.95

Mount Washington 1852–1908

Life at the top: the hotels, newspaper and building of the cog railway. 30 min, color, sound.

$24.95/Sorry, no members discount

An Oral Historian's Work with Dr. Edward Ives

Skills and techniques needed for an oral history project demonstrated by a world's authority. 30 min, color, sound.

$59.95/NHF members $47.50

Books

Our Lives in Our Hands, by Bunny McBride and Donald Sanipass, paperback. $10.95

The History of Broadcasting in Maine, by Ellie Thompson, published by the Maine Association of Broadcasters, paperback. $15.95

Membership and Order Form

Northeast Historic Film, Blue Hill Falls, ME 04615 USA

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State ______________ *Zip* __________

Videotape/Book name	*Price*	*Qty.*	*Total*
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☐ First Class Mail: add $3.50 plus $1 each additional item

☐ UPS: add $3.50 plus $1 each additional item

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Tax: ME residents add 5%	
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Questions? *Call Libby Rosemeier at (207) 374-2736*

Credit card signature ______________________

Fryeburg Fair

Friendly oxen share space at the Farm Museum with Northeast Historic Film.

The Fryeburg Fair takes place the first week in October. It is an enormous agricultural fair that has run for 141 years near the Maine–New Hampshire border on the edge of the White Mountains.

Fryeburg is shooting distance from Conway, New Hampshire, known widely for its outlet shopping. During the Fair, however, the crowds are all on the midway, in the exhibition halls and around the track.

For the last three years, Northeast Historic Film has had an exhibit at the Fryeburg Fair's Farm Museum. Tucked between two friendly oxen and the Greene family's woodstove cookery, NHF staff spends 10 days—9 am to 9 pm—talking with thousands of fairgoers about traditional New England culture.

Operating on an "interactive" basis, NHF programs videotapes according to the desires of the crowd. Sometimes individuals stay for two or three hours, a long time considering the area is unheated and snow usually falls at least once during the fair.

NHF thanks the fair officials, especially Phil Andrews, the Eaton family and the volunteers of the Farm Museum, Mrs. Hardcastle, board member Pam Wintle and volunteers Judy McGeorge and David Williams.

Thanks also to the many individuals who take time to stop and share recollections that enrich the moving image record: Fairgoers have added dozens of notes to the database of Maine theaters, and added to understanding of many things: Mt. Washington, skunk trapping, the Sandy River Railroad and cutting ice.

In 1991 look for the NHF booth at these other Maine fairs: Full Circle Fair, Blue Hill; the Maine Festival; and the Common Ground Fair, Windsor. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Picture

Summer 1991

Executive Director's Report .... p. 2
Archival Notes .... p. 3
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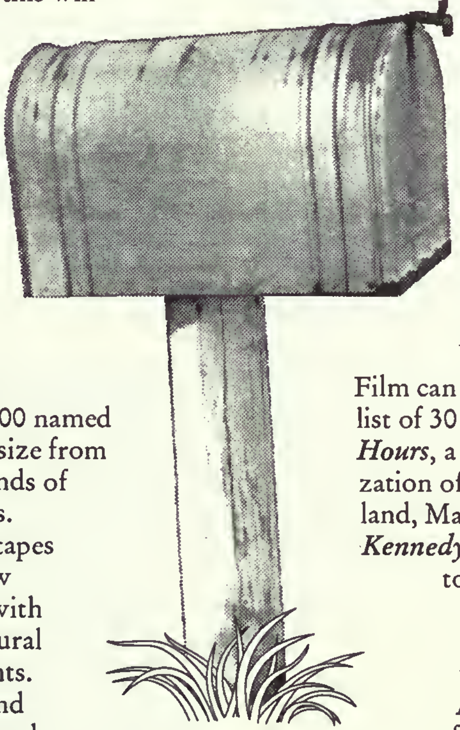
Interview: Margaret Byrne .... p. 5
Tales of Wood and Water .... p. 8

Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769

Reference By Mail

Northeast Historic Film is pleased to announce a new service: ***Reference by Mail.*** Members can now borrow from a list of VHS videotapes.

"It's our hope that this will provide a way to make more of the collections accessible," says David S. Weiss, NHF executive director. "It's an important addition to the services already offered to our members."



Access to Collections

NHF has more than 100 named collections ranging in size from a single title to thousands of individual news stories. These films and videotapes describe northern New England life in detail with images and sound of rural and urban environments.

"NHF preserves and makes accessible a record which defines and interprets the enduring and endangered characteristics of northern New England life," says David Weiss. "We've developed programs to reach public halls, schools and fairs, and distributed thousands of videotapes to people in North America and a dozen other countries.

"But most of our materials didn't fit these programs. For example, nobody had a chance to see Margaret Chase Smith announce for the presidency or a drama about a lobster cooperative. We wanted to make more of this diversity known to more people."

Easy Borrowing

Members of Northeast Historic Film can now borrow from a list of 30 titles including ***24 Hours***, a professional dramatization of firefighting in Portland, Maine; and ***John F. Kennedy***'s October 1963 visit to Orono, Maine.

There will be tapes on subjects including woods work, Franco-American culture and fisheries. The list will be added to regularly. Please see page 6 for the current circulating reference tape list and how you can participate.

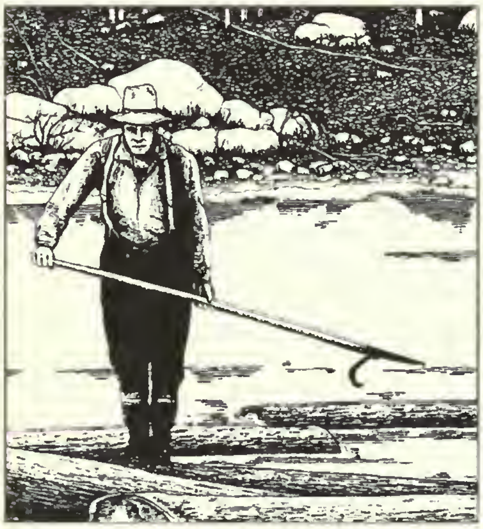
Thanks to NHF board president Paul Gelardi and E Media for making this project possible. ■

Stump T-shirt

From Stump to Ship: A 1930 Logging Film is a 16mm introduction to long-log lumbering in Maine.

Perhaps because it succinctly summarizes an era that is long gone, ***From Stump to Ship*** has been popular not only in Maine but with people around the world interested in North American forests and worklife.

Fans of ***Stump*** can help support further moving image preservation by covering their chests with a brand-new T-shirt sporting the original ***From Stump to Ship*** art. ■



The reconstruction of From Stump to Ship *was a project of The University of Maine, Orono, and Northeast Archives of Folklore and Oral History, with funding from the Maine Humanities Council and Champion International. Drawing by Mike Mardosa.*

Executive Director's Report

Phone Log

The phone rings all day with requests from researchers. We found Penobscot River life for a class of fourth-graders; supplied footage of a set of triplets; located Bowdoin College in the 1930s; and came up with a Moosehead Lake steamer.

But sometimes, it's just not possible to help—yet. I confess that recently we failed to come up with pre-1918 circus footage and color film of out-of-shape football players.

On Stage

The winter 1991 *Moving Image Review* mentioned a play called ***Shore Acres***, a Yankee comedy. NHF received a call from New York City for footage to be used in connection with development of an updated production of ***Shore Acres***. The Everett Foster Collection contained suitable scenes of the Maine coast.

Fish Stories

Oregon Public Broadcasting completed a one-hour production for ***Frontline***, the public broadcasting service's public affairs series, which includes shots of Maine fisheries.

Fuji-Sanke Communications in Japan requested early lobstering footage.

Home and Away

A history of Portland, Maine's "Million Dollar Bridge" got 1920 aerial footage.

A videotape of ***Ed Sullivan Show*** excerpts called for home movies of Christmas to serve as an opener.

A new United Airlines national advertisement includes a single shot of potato harvesting in Aroostook County, Maine.

Ken Burns's Florentine Films is looking for baseballs in action.

Academic and commercial use of archival footage—judging from the calls—seems to be growing. A wider audience will help foster awareness of the cultural and historical value of the material we preserve.

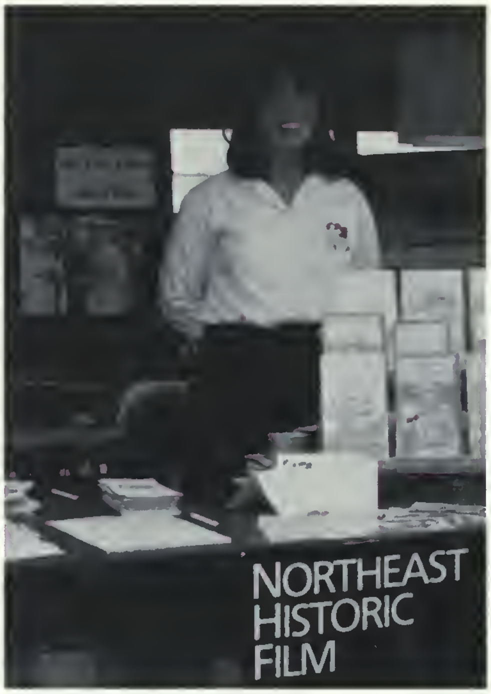
David S Weiss

David S. Weiss
Executive Director ■

Summer/Fall Calendar

NHF will be at the Ocean Park Association in Ocean Park, Maine (near Saco) on **Wednesday, June 26,** at 7 p.m. with Danny Patt on the piano accompanying the silent film ***The Seventh Day***. Henry King directed the 1921 feature about New Yorkers in the fishing village of New Harbor. It stars Richard Barthelmess and costars a 190-ft. steam yacht and a Portland-built fishing schooner. ***The Seventh Day*** will be shown in The Temple, where the association has shown movies since 1919.

Look for Northeast Historic Film at the WERU Full Circle Fair in Blue Hill, Maine, at the fairgrounds on **Sunday, July 14.**



NHF distribution coordinator Libby Rosemeier at the Full Circle Fair.

On **Thursday, August 22** at 7 p.m. Danny Patt will play the piano for the Maine-made silent film ***Timothy's Quest*** at Ocean Park in the Temple. The event coincides with the Maine Writers Conference meeting at Ocean Park. The film is from a story by Kate Douglas Wiggin; Patt has created an excellent score of period music. For more information contact Dick Burns, program superintendent, 207 934-5034.

photo: Ocean Park Assoc.

The Temple, Ocean Park

From **Sunday, September 29 to Sunday, October 6,** Northeast Historic Film will be at the Farm Museum, Fryeburg Fair, in Fryeburg, Maine.

On **Tuesday, October 8** at 7 p.m. the Old Town Public Library will host "A Century of Maine Movies," a program prepared by NHF of film and videotape made in Maine. The Old Town Public Library has just opened a new building; the event is being hosted by the Friends of the Library. For more information contact Valerie A. Osborne, Library Director, 207 872-3972. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

Grants in Action

The final report was submitted to the Maine Humanities Council for *Going to the Movies,* a project on the social context of movie exhibition in Maine.

Accompanist Danny Patt prepared musical scores for a program of silent films; there were ten screenings from Biddeford to Caribou, Maine, with introductions and public discussion.

More than 175 pre-1930s moviegoers' surveys were completed with the assistance of students from elementary school through college. The project published an audience guide with essays and held additional screenings for more than 1000 elementary-school students.

The National Alliance of Media Arts Centers received NHF's final report for the $3,780 grant from the NEA-funded Management Assistance Program. ■

Archival Notes:
New England Archivists

New England Archivists, the regional organization for archival professionals, held its annual meeting in Boston at the Massachusetts Archives on April 26.

Jim Farrington, Wesleyan University music librarian, led off an opening workshop titled "Light and Sound: The Preservation of Films, Videotapes, and Sound Recordings" with an introduction to the many kinds of sound recording media.

Moving Image Issues

Northeast Historic Film staff followed Farrington with a presentation of issues in physical safeguarding, appraisal and outreach of moving images.

The session was attended by 40 archivists from institutions such as Boston University, the Archdiocese of Boston, and the Sheldon Museum in Middlebury, Vermont.

The people attending the workshop were concerned about vinegar syndrome, the rapid deterioration of cellulose acetate. They also raised questions on the lifespan of videotape and on the establishment of guidelines for access and fees for use. ■

Muskie Archives

Northeast Historic Film is completing a project for the Edmund S. Muskie Archives at Bates College, Lewiston, Maine.

The Archives hold the personal and office papers, audiovisual materials and memorabilia of Muskie and are one of the largest non-presidential political collections in the nation.

Ed Muskie grew up in Rumford, Maine, and practiced law in Waterville. He was governor of Maine (1955–59), U.S. senator (1959–80), and secretary of state (May 1980–January 1981). The Archives also document his 1968 vice-presidential race and bid for the 1972 Democratic nomination.

Almost 200 cans of film made their way to the archives from his offices and home. NHF cleaned, repaired and transferred the film to 3/4-inch videotape. Reference VHS tapes were made for the Muskie Archives with duplicate copies to serve Northeast Historic Film's researchers.

In addition to the films, the Muskie Archives sound recording collection contains over 400 cassettes and 600 reel-to-reel tapes of speeches, interviews and campaign commercials.

For more information on the Muskie Archives, contact the director, Christopher M. Beam, Muskie Archives, Bates College, Lewiston, Maine 04240. 207 786-6354. ■

Machias High School Projects

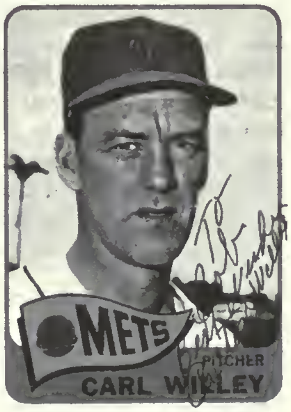
Students of Machias High School in Washington County, Maine, created a videotape called *The Batteau Machias.* Batteaus were used on the Machias River to help move the logs that had been cut in the woods down to the mill. Members of the river-driving crew traveled in them with their food and supplies.

Students studied and measured examples, helped cut huge planks at a local mill and became boatwrights in their shop class with instructors Karl Kurz and Chris Wright. "At first the project wasn't very exciting . . . but then as the boat started getting built up everyone started getting more excited. When we finally got to see our finished product we were really pleased," reports a student.

With the help of independent filmmaker Huey, the tape was planned, shot, written and edited by students. The narration is by Charlie Koch; editing by Cathy Tower. Advisor Cora Greer assisted with locating archival footage through research at Northeast Historic Film. Footage of batteaus in the 1920s and 1930s is included in *The Batteau Machias,* an outstanding example of a student video.

Baseball, Too

Machias students also undertook a videotape oral history interview with Carlton Willey of Cherryfield, Maine, a professional baseball player who was 1958 rookie of the year. These videotapes are being archived at Northeast Historic Film and are available through Reference by Mail. ■



One Hundred Years: Motion Picture Chums

Youth genre fiction like the Rover Boys and the Tom Swift adventure series includes two moving-image–related series, *The Moving Picture Boys*, adventures of young men who make movies (in the jungle, in earthquake land) and *The Motion Picture Chums*, about setting up photoplay houses.

The series were the work of the pseudonymous Victor Appleton, created by the Edward Stratemeyer syndicate, which plotted and assigned the writing of hundreds of books.

NHF's interest in the moviegoing experience led us to *The Motion Picture Chums' First Venture*, published in 1913 by Grosset & Dunlap. Within the boys' adventure formula, the book gives a detailed contemporary account of establishing a theater in a rural area. The fictional Wonderland Theater's Maine counterparts, 1913 storefront theaters in towns of 2,000 or less, can be found in the Pastime Theaters of Northeast Harbor, Boothbay and Brownville. For the record, Maine had four Wonderlands: Houlton, Keegan, Old Orchard and Rockland. ■

"What do you say to starting a motion picture show?"

The effect of Frank Dunham's announcement on Pep Smith was electrical. The latter sprang to his feet, his face beaming with excitement.

"Say, that's a great idea!" he cried, enthusiastically. "You mean a moving picture show right here in Fairlands?"

"Just that," replied Frank. "Will it go?"

"Go? When whole crowds take the trolley down to Chester just to see the movies? "

At the Pioneer Film Exchange:

"Because a motion picture show makes you think of gilt fronts and flaring lithographs and piano music, you mustn't think it's an easy and interesting pathway to fortune. The business is by no means 'soft,' and a show doesn't operate itself. It's not all rose-hued. You want to go into it just as you would if you were dealing in groceries or dry goods."

"That's just what Frank has told us," vouchsafed the irrepressible Pep.

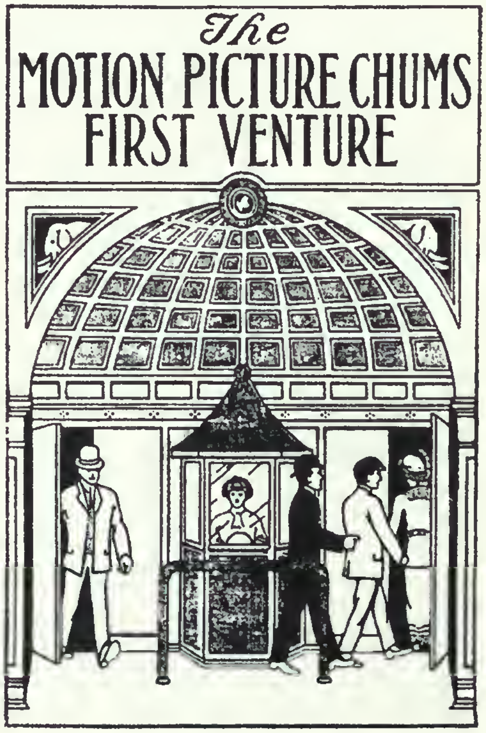
"To succeed in a motion picture show," resumed the man, "you must have capable, intelligent, alert management. You must have the glitter to attract trade, but above all you must have the right class of films. It's studying what kind just suits your patrons that pays. You want to advertise, and you want to learn just how to go about it. In the small one-show town like Fairlands, with over a thousand inhabitants, the business can be made to pay if it is conducted on the right basis."

They set up the theater:

Frank had just completed gilding the molding running around the sides of the room. The boys had been most fortunate in securing a vacant store. . . .

The landlord had plastered up the breaks in the wall and had the room nicely kalsomined. Outside of that, he had refused to make any repairs. The boys had scrubbed up the floors until they shone. Then each set to work to do his share towards beautifying the place. . . .

The front of the new Wonderland burst into a dazzling flood of radiance. The biggest and best electric sign in Fairlands presented its face of fire to the public, glowed, was blank, flashed up again, and began its mission of inviting and guiding the public to the motion picture show. . . .



Fairlands had never had a motion picture show before, and the town board had never made any restrictions as to overcrowding and the like. Frank, however, had gone to one of the selectmen the week previous. He had shown him the usual rules adopted in city photoplay houses. The official had agreed with Frank that some system as to sanitation and safety should be enforced. . . .

Frank had selected only first-class films for the opening night. . . . Most fortunately, the motion picture chums had been able to secure a film showing the mishaps of a city chap. He had wandered from the summer resort he was visiting, among the surrounding farm community.

The funny things that happened to him were very comical. They brought in a milking scene, a haymow, the farmer's dogs, a mad bull, a runaway horse, and a dive into a duck pond. The film reeled off not only striking scenes, but action, spice and variety. Nearly a dozen rural families were represented in the audience. It did Pep's heart good to hear the bluff "haw-haws" of the old farmers, and note their wives laugh till the tears ran down their cheeks. . . .

"Won-won-Wonderland! The place for you! Wonderland, great and grand! Rah! rah! rah!

And thus we leave the three motion picture chums, happy, prosperous and successful, to tell about their further trials and triumphs in the photoplay house line in the second volume of this series, to be entitled, "The Motion Picture Chums at Seaside Park; or, the Rival Photo Theaters of the Boardwalk."

Further Reading

The Motion Picture Chums at Seaside Park; or, the Rival Photo Theatres of the Boardwalk, 1913.

The Motion Picture Chums on Broadway; or, the Mystery of the Missing Cash Box, 1914.

The Motion Picture Chums' Outdoor Exhibition; or, the Film That Solved a Mystery, 1914.

The Motion Picture Chums' New Idea; or, the First Educational Photo Playhouse, 1914.

The Motion Picture Chums at the Fair; or, the Greatest Film Ever Exhibited, 1915.

The Motion Picture Chums' War Spectacle; or, The Film That Won the Prize, 1916.

The National Moving Image Database: An Interview with Margaret Byrne

The National Moving Image Database (NAMID), a project of the National Center for Film and Video Preservation at the American Film Institute, is directed by Margaret Byrne. She received her PhD in film studies from the University of Southern California and has served as a research and strategic planning consultant to both international and U.S. media clients, including many of the major Hollywood studios. NHF caught up with Margaret when she and colleague Henry Mattoon were in New York to work with NAMID participants.

What is NAMID?

Byrne: NAMID is a project to build a national database of moving images: film, television, video, kinescopes. We've identified certain streams: feature fiction films, shorts, television, independent film and video, news. Initially, we'll be working with a constellation of databases which eventually will be combined.

Who will use the NAMID database?

B One of our mandates is to serve preservation experts so they can make informed decisions. To preserve a film you need to find the highest quality original materials. It is a nightmare job to try to piece together the highest-quality fragments from various locations. So NAMID will provide a centralized database with the locations of physical holdings as well as filmographic information to facilitate their work.

Who else does NAMID serve?

B Our second mandate is to serve cataloguing experts. Through coordination and centralization we hope to reduce duplication of cataloguers' efforts. Many archives hold the same titles, although not necessarily the same physical elements. We also have a third mandate to be a resource for scholarly research.

What does a NAMID record look like?

B The record structure is broken into four parts: the filmographic data (title, cast and credits, summary, etc.); the location (where materials are housed); the physical elements (descriptive information on printing elements such as negatives and fine grains); and the actual condition of the materials, for example, whether they're pristine or hockey pucks.

The first tier, filmographic or videographic, should be identical for all institutions holding that title. The last two tiers are proprietary and security coded.

If NAMID can accomplish that first level of cataloguing and then distribute it to participating archives we can free up cataloguers' time to focus on description of the physical elements.

That sounds like a lot to accomplish. What are your resources?

B Right now we are a small office of just three people. We all answer the phone and do our own photocopying. Someday we will be able to pull together enough unique materials of public interest that we will be able to serve more than just the specialists.

What does NAMID mean for the public?

B Imagine if in 100 years our children's children could not see the first walk on the moon, or Martin Luther King's delivery of those inspiring dreams, or Disney classics? If history is this great net of human culture, imagine huge tears in the net if moving images are lost; holes in our sense of cultural identity.

I personally believe the moving image is the most important communication art form of this century. To lose these images from our cultural memory is to lose an essential part of ourselves. We have to preserve them. ■

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photo: Mrs. H.G. Howe

In the Moosehead Lake area around 1920: Harrie B. Coe at mealtime in the woods (third from left) with his friends and Akeley camera.

Harrie B. Coe worked for the Maine Publicity Bureau producing motion pictures in the 1920s and 1930s. Recently, a fragment of his work in the form of a 16mm reduction print of two state promotional films came to NHF.

Coe produced, wrote and edited short segments on Maine life: blueberries, sheep farming, Portland, Rangeley resorts.

His intertitles add an odd personal style to the promotion: "Where the subways got the idea of packing 'em in" leads off a shot of a hand holding a can of sardines, concluding an excellent sequence of dories filled to the gunwales with fish.

Coe's concept of touristic interest is likewise idiosyncratic: he leads with a Rockland lime quarry, which is of spectacular depth but could hardly be considered a first-rank attraction compared with the salmon fishing later in the reel. ■

Reference by Mail Collection

Members of Northeast Historic Film may borrow from the newly established circulating reference collection of VHS videotapes.

Each member is invited to borrow one tape free of charge. Associate and Corporate members can borrow five tapes at no charge; Friends of NHF can borrow ten tapes at no charge. For all members additional tapes are just $4.00 per tape.

The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be in the mail on their way back to NHF five days after they are received.

Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status.

Note: PERF means public performance rights are included. Where there is no PERF, the tape is for home use only and may not be shown to a group.

City Life

24 Hours, a professional dramatization with music and narration of fire fighting in Portland, Maine. 1963. 27 mins., b&w, sd. PERF

Country Life

The Batteau Machias, a student project depicting construction of a traditional river-driving boat. 1990. 22 mins., col., sd. PERF

A Century of Summers, the impact of a summer colony on a small Maine coastal community. 1987. 45 mins., b&w and col., sd. PERF

Cherryfield, 1938, a home movie about rural spring. 6 mins., b&w, si. PERF

Ice Harvesting, a compilation of newsreel and home movies demonstrating human-, horse- and gasoline-powered ice gathering. 20 mins., b&w, si. PERF

The Movie Queen, Lubec, a pretend movie queen visits her home town in down east Maine. 1936. 28 mins., b&w, si.

Early Film

All But Forgotten, documentary on silent film-making by the Holman Day film company in Maine. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a silly two-reeler set on a Maine lake by Holman Day. 1921. 20 mins., b&w, si. PERF

Earliest Maine Films, lobstering, trout fishing, logging, canoeing in Moosehead Lake and potato growing, from 1901 to 1920. 44 mins., b&w, si. PERF

Just Maine Folks, a bawdy hayseed one-reeler. Poor image quality. 1913. 8 mins., b&w, si. PERF

The Knight of the Pines, another North Woods adventure by Holman Day. 1920. 20 mins., b&w, si. PERF

To Purchase

Videotapes of New England Life
Call or Write for Catalog

Tales of Wood and Water, a 1991 documentary on wooden-boat building and sailing on the coast of Maine (60 mins.) is $29.95, or $24.95 for NHF members. Purchase only.

For additional maritime titles and other videotapes for sale including the gold-medal–winning *Woodsmen and River Drivers,* please call Libby Rosemeier at 207 374-2736.

Fisheries

Basic Net Mending, how to repair fish nets. 1951, 16 mins., col., sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod and lobster. 1968. 28 mins., col., sd. PERF

Turn of the Tide, drama about formation of a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Franco-American Life

Reflets et Lumière: Porte Ouverte sur les Arts, a program on the arts from an MPBN television series on Franco-American culture in Maine. 1982. 30 mins., col., sd. PERF

Reflets et Lumière: Porte Ouverte sur l'Assimilation, a program on Franco-American acculturation in New England. 1982. 30 mins., col., sd. PERF

There are more titles in this series. Please ask.

Geography

Assignment in Aroostook, life at Loring Air Force Base: the woman at home, the sergeant at work, the family at play in northern Maine. 1956. 27 mins., col., sd. PERF

Norumbega: Maine in the Age of Exploration and Settlement, an introduction to early Maine history, based on maps. 1989. 16 mins., col., sd. PERF

Winter Sports in the White Mountain National Forest, skiing, sledding and snowshoeing in New Hampshire. 1934. 28 mins. b&w, si. PERF

Oral History

Hap Collins of South Blue Hill, Jeff Titon's oral history interview with some in-the- field footage of a lobsterman, painter and poet. 1989. 56 mins., col., sd. PERF

An Oral Historian's Work with Dr. Edward Ives, a "how to" illustrating a successful oral history project by a world's authority. 1987. 30 mins., col., sd. PERF

Carlton Willey, major-league baseball pitcher, 1958 rookie of the year, interviewed in a high school project. Unedited interview from VHS master. 1990. 39 mins., col., sd. PERF

Performing Arts

Grace: A Portrait of Grace DeCarlton Ross, independent filmmaker Huey traces Ross' silent film and dance careers. 1983. 50 mins., col., sd. PERF

Political Discourse

Margaret Chase Smith Speech, declaration of intention to run for President, includes Q&A. 17 mins. 1964, b&w, sd. PERF

John F. Kennedy Speech on the anniversary of the Cuban Missile Crisis, October 1963 at Univ. of Maine homecoming. 30 mins., b&w., sd. PERF Sent with full transcript of speech.

Television

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials from the Bangor Historical Society/WABI collection. 1989. 34 mins., b&w, sd. PERF

Woods

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., col. and b&w, sd. PERF

From Stump to Ship, complete look at long-log industry from forest to shipboard. 1930. 28 mins., b&w, sd. PERF

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers. ca. 1940. 23 mins., col., sd.

Little Log Cabin in the Northern Woods, amateur film of a young woman's hunting trip near Brownville, Maine, with a professional guide. ca. 1930. 13 mins., b&w, si. PERF

Woodsmen and River Drivers, "Another day, another era," unforgettable individuals who worked for the Machias Lumber Company before 1930. 1989. 30 mins., col. and b&w, sd. PERF

Photos:
Mike Daicy, Portland Fire Dept.
Lubec Historical Society
Margaret Chase Smith Library Center
Newell Beam by Tom Stewart

NHF Membership

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

- ☐ **Regular Members, $25** per year, receive a subscription to *Moving Image Review,* notice of screenings and events, loan of one reference tape at no charge, and discounts on materials distributed by NHF.
- ☐ **Educator/Student Members, $15** per year, receive all regular membership benefits.This category is for teachers and students at any level.
- ☐ **Nonprofit Organizations, $35** per year, receive all regular benefits of membership, including loan of one reference tape at no charge, plus additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services.
- ☐ **Associates (Individuals) and Corporate Members, $100** per year, receive the benefits of regular members and loan of five reference tapes at no charge.
- ☐ **Friends, $250** per year, receive all benefits of regular membership and, in addition, loan of ten reference tapes at no charge.
- ☐ **Founding Members, $1,000** per year, the premier category of membership. These members are making a major commitment to ensure the preservation and use of the NHF resource, and receive all benefits of regular membership and unlimited access to reference tapes at no charge.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage. ■

Your dues are tax deductible to the extent allowed by law.

Membership and Order Form

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Tales of Wood and Water

photo: Robert White Collection, frame blowup by John E. Allen, Inc.

The Doris Hamlin, Harrington, Maine, 1919.

Wooden-boat building and sailing have many devotees on the coast of Maine. In 1991 David Clark completed a one-hour documentary on Maine's wooden boat culture.

The film visits boatyards large and small, as well as allied businesses such as *WoodenBoat* magazine and two boatbuilding schools. A student remarks, "Boatbuilding is like house building, only rounder and upside down."

Elements of wooden-boat culture—all portrayed in the film—include yacht design, sailmaking, half-model building and old and new construction techniques.

A fleet of windjammers gathers in Eggemoggin Reach, and Clark visits them by water and air, going aboard Doug and Linda Lee's *Heritage*. Children are brought up on the water: the Lee's 7- and 9-year-old daughters have been sailors all their lives.

A man and woman who offer day sails in their Friendship sloop chat in their cockpit; Andy Chase, captain of the schooner *Bowdoin*, travels to Labrador and meets Inuit elders who had come aboard half a century earlier when the *Bowdoin* was under the command of Donald MacMillan.

Modern cold-molding techniques for constructing a mahogany speedboat and an elegant yacht contrast with 1919 footage from Northeast Historic Film's Robert White Collection, the launching of the four-masted schooner *Doris Hamlin* in Harrington, Maine. After the boat hits the water, Miss Hamlin of Boston beams at the camera while grasping a huge bouquet.

NHF is very pleased to distribute *Tales of Wood and Water*. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of
Northern New England
Motion Picture

Winter 1992

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Moving Image Review is a semiannual publication of Northeast Historic Film, Blue Hill Falls, Maine 04615. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769

Moviegoers/ME, NH, VT

Northeast Historic Film received a $15,700 grant from the National Endowment for the Humanities Division of Public Programs to plan a traveling exhibition entitled "Going to the Movies: 100 years of Motion Pictures in Northern New England."

The purpose of the exhibition is to use moviegoing as a way to understand the twentieth-century history of the northeast United States, the states of Maine, New Hampshire and Vermont. The project's focus is the concept of community and an examination of cultural values and activities enforced and changed by movies.

Ten scholars of New England history, North American social history, music and popular culture and cinema studies are participating, along with exhibition professionals. These men and women are based in New York, Washington, Toronto, Montreal and around New England.

The project builds on the 1990–91 Maine Humanities Council-funded silent film tour and gathering of pre-1930 audience oral histories.

Why an Exhibition?

The format of an exhibition of three-dimensional artifacts (rather than a film or lecture series) was chosen in order to present historical evidence in the form of technological and architectural artifacts, manuscripts, advertising, photographs, moving images and sound.

Research has taken NHF staff and scholars through the three states, discovering traces of more than 1,100 places where movies were seen.

Readers are invited to share information and artifacts that might be relevant to preparation of the exhibition.

Who is the Audience?

"Going to the Movies" seeks a diverse audience. The movie spectator is in large part the topic of the exhibition, and visitor input—as past and present moviegoers—is actively sought.

The show should illuminate aspects of regional life, such as its strong Franco-American culture, that differentiate it from the rest of the nation. ■

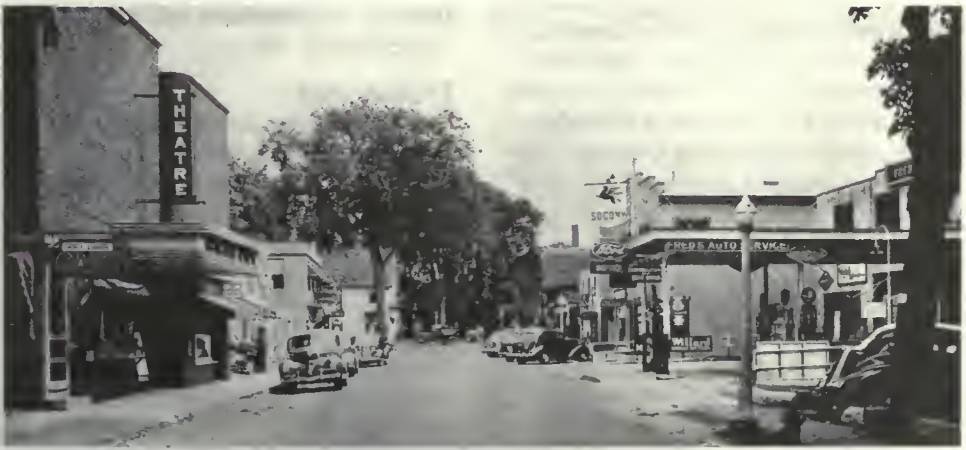
Posters, Postcards & Books Given to NHF

Posters for D.W. Griffith's ***The Battle*** (1911) and ***A Mohawk's Way*** (1910) along with three other original lithographed movie one-sheets were gratefully received by Northeast Historic Film in a 1991 gift from Q. David Bowers of Wolfeboro, NH.

Reference books, including Erno Rapée's 1924 *Motion Picture Moods for Pianists and Organists* and the 1911 two-volume *Cyclopedia of Motion-Picture Work*, are part of the gift, along with over 100 postcards of Maine and New Hampshire movie theaters. They are a much-valued resource for the "Going to the Movies" project. ■

The Bristol Theatre, Bristol, NH, was a center of community life in the 1940s and 1950s.

photo: QDB/NHF Collection



Executive Director's Report

Collections Descriptions

In 1991 we made major strides in describing Northeast Historic Film individual collections in a sharable form.

Graduate Student Intern

Crystal D. Hall, a student in the graduate program in Library and Information Science at Florida State University in Tallahassee, devoted herself to this project from May to December 1991.

NHF has 130 named collections, now described in our ProCite computer catalog. Each record provides physical and content descriptions, based on MARC (machine-readable cataloguing) fields such as title statement, terms governing use, and provenance.

AMIA conference, NY.

New Cataloguing Tools

Crystal also compiled and put into use cataloguing tools including a list of genre terms used by the archives—such as educational/cultural works and home movies—to describe collections.

Genre terms, geographical terms, and summary notes about the contents of the collections will make the work of staff and researchers much easier.

Without Crystal Hall and technical support for her from the staff of the National Moving Image Database this progress wouldn't have been possible. We wish Crystal well as she goes back to Florida for her final semester of graduate work, and look forward to her return to Maine.

S Weiss

David S. Weiss
Executive Director ■

Association of Moving Image Archivists

The first annual meeting of the Association of Moving Image Archivists (AMIA) was held in New York from November 5–9. A total of 140 people attended the conference with a full agenda including sessions on news archiving, responsible use of archival materials, vinegar syndrome, videotape restoration, screenings and visits to facilities in the area.

NHF Represented

Northeast Historic Film staff was represented by David Weiss, Crystal Hall and Karan Sheldon, who is serving a two-year term as treasurer on AMIA's executive board, along with president William Murphy of the National Archives; vice president Jan-Christopher Horak, George Eastman House; and secretary Gregory Lukow, National Center for Film and Video Preservation.

Home Movies Panel

NHF helped organize a panel, "Home Movies and Amateur Footage," with a presentation by NHF board member Pamela Wintle of the Human Studies Film Archives, Smithsonian Institution. Karan Sheldon began the session with an introduction from film scholar Patricia Zimmermann, Ithaca College.

Stephen Gong, Pacific Film Archives; Karen Ishizuka, Japanese American National Museum; and Micheline Morisset, National Archives of Canada, showed excellent footage from their archives, and provided analysis and suggestions to the field.

To Join AMIA

AMIA is a professional association established for individuals concerned with the collection, preservation, exhibition and use of moving image materials.

To become a charter member of AMIA, to receive the AMIA newsletter and the proceedings of the November meeting, contact Greg Lukow at the National Center for Film and Video Preservation, 213 856-7637; fax 213 467-4578. ■

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Nonprofit Organizations

Abbe Museum
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NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

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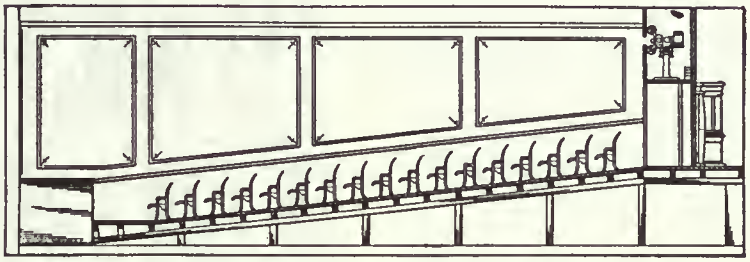
Broadcast Notes

A half-hour program on Maine's Mt. Katahdin and Baxter State Park produced by Art Donahue aired on *Chronicle,* WCVB TV Boston. It was the highest-rated show for the November ratings period. The program contained footage from Northeast Historic Film of Governor Percival Baxter in 1920 in his state house office, and views of typical fishing camps. ■

Earliest Maine Films Erratum

Thank you to the rail fans who pointed out that the jacket of a collection of short Maine films transferred to video contains an error. The train in ***Trout Fishing, Rangeley Lakes*** (1905) arriving in Bemis, Maine, is not narrow gauge. The tender of the locomotive is lettered "Portland and Rumford Falls," a standard-gauge line. ■



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More members on page 6

One Hundred Years: The Cook and Harris High-Class Moving Picture Company, Itinerant Exhibitors in New England

by Kathryn H. Fuller,
PhD candidate, History, The Johns Hopkins University

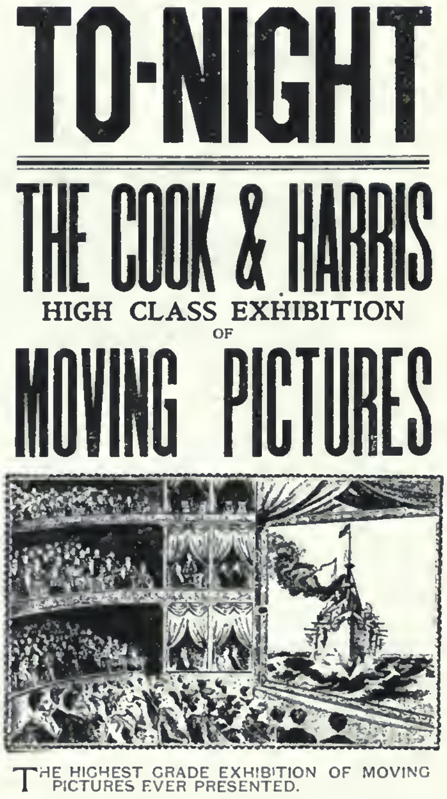
Before the nickelodeon era, small northern New England communities got their movie entertainment from itinerant exhibitors like the Cook and Harris High-Class Moving Picture Company. B. Albert "Bert" Cook and his wife, Fannie, of Cooperstown, NY, travelled between villages in upstate New York, Vermont, New Hampshire, Maine and Quebec from 1904 to 1911 with a variety show format, featuring a mix of brief films, music, sound effects and song.

Bert Cook was a talented singer and phonograph and magic lantern operator. Like other mechanically inclined young entrepreneurs at the turn of the century, he entered show business through this new entertainment machinery. Fannie Shaw Cook was a pianist and aspiring actress who was willing to trade middle-class respectability for the excitement of show business.

By the fall of 1904, Bert and Fannie saved enough money from performing with other groups to purchase a Powers film projector and "a nice lot of films." They formed the Cook and Harris High-Class Moving Picture Company, with Bert as manager and projectionist; Fannie as musical director, ticket seller and treasurer; her brother George Shaw as assistant projectionist and behind-the-screen sound effects creator; a pianist; and an advance agent.

In 1905 their two-hour program consisted of as many as 25 brief films, such as ***Indians and Cowboys, Drama in Mid-Air, Water Falls of the Rhine, The Lost Child, Burglars at Work*** and ***Fireworks in Color.*** Bert performed songs "illustrated" with lantern slides at intervals to break what they called "The Monotony of a Whole Evening of Motion Pictures." Ticket prices were 35 and 25 cents, with 10 cent admission for children at matinees.

The advance agent travelled ahead of the company to secure show dates along the routes of railroad lines. The agent approached each small town's lodges, school- and church-groups to sponsor the movie show, so as to win the Cook and Harris Company local acceptance. In return the supporting organization could keep 30 to 50 percent of the show's proceeds. As many as half of the performances gained such genteel sponsorship.



TO-NIGHT

THE COOK & HARRIS

HIGH CLASS EXHIBITION

OF

MOVING PICTURES

THE HIGHEST GRADE EXHIBITION OF MOVING PICTURES EVER PRESENTED.

photo: Library, New York State Historical Association, Cooperstown, NY

The Cook and Harris show was primarily a family-oriented program for conservative towns. When some prize-fight films requested by a lodge in Attica, NY, failed to materialize, the organizer wrote, "We are just as well satisfied as there would no doubt be some objections in as small a town as this to an exhibition of this kind and as you know our Order will not stand for anything that is not strictly O.K."

In six weeks of a typical winter tour, the company played at opera houses or lodge halls in 35 towns in Vermont and New Hampshire. Local sponsors in Vermont included Fairhaven's high school seniors who were raising money for a class trip to Washington, DC; Proctor's baseball team; and the Vermont National Guard.

The itinerant business was not easy. Timid advance agents took "no" for an answer too often from skeptical sponsors or opera house managers. They faced competition from at least half a dozen other itinerant showmen, and Bert's expensive-to-purchase films became outdated rapidly. An advance agent complained to Bert from Middlebury, VT, in 1907, "I have no paper [posters] to show the society and the minute they see the San Francisco Fire they give me a wise look, put their tongue in their cheek and say no I guess not. I lost Vergennes on account of not having paper and the "S.F. Fire" [film released May, 1906] has been there by both [rival exhibitors] Howe and Foster."

On a personal level, the itinerant life for Bert and Fannie Cook meant leaving their young daughter with her grandmother in Cooperstown, living from hand to mouth between profitable play dates, and being labeled "show people" by polite society. But the Cooks thrived on their varied experiences, making many friends along the way.

A family friend from Groveton, NH, anticipated the future of film exhibition in a note to Fannie after a 1907 appearance, "Please tell Mr. Cook that I hear nothing but words of praise for the entertainment. One young man said, 'I would go every night if it was here.' "

By 1910 itinerant show people in New England villages of even 500 to 1,000 people faced competition from local movie shows. Like most other traveling exhibitors, Bert and Fannie Cook in 1911 retired from the road and operated nickelodeons in the Cooperstown, NY, area until 1917. They remained in the movie business into the 1940s.

The itinerant movie show of 1900 to 1910 represents a link between 19th-century traveling entertainments and the ubiquitous movie theater. Its legacy in northern New England was the establishment of an enthusiastic audi-

The Maine State Archivist: An Interview with James Henderson

Jim Henderson heads the Maine State Archives, a bureau within the Department of Secretary of State. He chairs the Maine Historical Records Advisory Board and the Local Government Records Board. A Ph.D. in political science, he has been a professor at the University of Maine and a member of the Maine Legislature. He currently chairs the Steering Committee of the State Historical Records Coordinators for the United States.

What is a public archives?

Henderson: It's the place where the permanently valuable records of the government are kept, to document how that government has executed its public trust and to guarantee access by the people to those documents.

What's the function of the Maine State Archivist?

H The State Archivist has the responsibility for determining which official State records are permanently valuable, insuring that those records are not destroyed, preserving those deposited in the State Archives, and assuring public access to such records.

Are there misconceptions about what a historical record is?

H Yes! There are confusions about media and time. The usual image is the old paper document or book. Some might concede photographs. But all documentary material must be considered: motion picture film, microfilm, audio and videotape, laser disks, computer tapes and disks.

A "historical record" is one that is "permanently valuable" because of its informational content. The computerized court docket updated today is already a historical record since it contains permanently valuable information not readily available elsewhere.

What is the significance of electronic records and image media, and what preservation problems do they pose?

H Electronic records are totally dependent on the technology with which they are associated.

Given the continuing changes in technology, archivists are beginning to concentrate on "migrating" the information to new media, thereby preserving the information with less emphasis on preserving the media.

What statewide activities have you been involved with?

H The State Archivist should, I believe, support efforts involving historical records in the broader community. During the past several years, the Archives have taken a leading role in establishing the Society of Maine Archivists, conducting the Maine Historical Records Assessment Project, and coordinating the Statewide Preservation Planning Project funded by the NEH.

What is the 1991 Historical Records Assessment Report?

H The Report, funded by the National Historical Publications and Records Commission (NHPRC), documents the condition of historical records in Maine, based on survey responses from over 200 historical societies, libraries, museums and local governments and an assessment of State government records.

Essentially, it concludes that records held by small organizations and governments are frequently stored in conditions with little fire protection or physical security. While most of the custodians are highly motivated, they are hampered by other duties, lack of resources and little training.

A few larger organizations have a substantial portion of all the state's historical records. While they have professional staff and better physical conditions, they are often overwhelmed by demands of researchers and by the sheer volume of material.

The reports also focus attention on new media. The preservation of electronic records, especially computer records, is, in my opinion, an emerging crisis.

What resources are available for individual preservation projects?

H The NHPRC funded the assessment to provide a basis for awarding grants for the preservation and archival management of historical records in Maine.

The keys to a good proposal include documenting the historical importance of the records; assessing their condition; and employing archival expertise in the development of the project.

The report and guidelines for applying for NHPRC grants are available from the State Archives, Cultural Building, Station 84, Augusta, ME 04333.

What statewide actions would you like to see in the near future?

H The NEH-funded planning project, in conjunction with statewide associations of archivists, museums, librarians and others, can provide the basis for coordinated activities.

The current economic climate has been very difficult for the cultural community. Advocacy for restored funding for preservation will be essential during 1992 so that in the future, as funds are returned to various programs, preservation requirements will not be overlooked. ■

---

ence for the hundreds of nickelodeons that dotted Vermont, New Hampshire and Maine from 1910 to 1930. ■

Further Reading

"Shadowland: Middle Class Audiences and the American Movie-Going Experience, 1900–1930," Kathryn H. Fuller, PhD dissertation, Johns Hopkins University, 1992.

"The Cook and Harris High-Class Moving Picture Company," Courtney Burns, M.A. thesis, SUNY Oneonta, Cooperstown Program, 1988.

"Edwin J. Hadley, Traveling Film Exhibitor," Edward Lowry in John Fell, ed., *Film Before Griffith*, 1983.

High-Class Moving Pictures: Lyman H. Howe and the Forgotten Era of Traveling Exhibition, 1880–1920, Charles Musser in collaboration with Carol Nelson, 1991.

Reference by Mail Collection

Members of Northeast Historic Film are invited to borrow from the circulating reference collection of VHS videotapes.

New titles are being added all the time. Call or write for an updated list! Here are samples from the more than 40 titles available.

Note: PERF means public performance rights are included. Where there is no PERF, the tape is for home use only and may not be shown to a group.

City Life

24 Hours, a professional dramatization with music and narration of fire fighting in Portland, Maine. 1963. 27 mins., b&w, sd. PERF

Country Life

Ice Harvesting Sampler, five short silent films showing a near-forgotten New England industry. 26 mins., b&w, si. with titles. PERF

The Movie Queen, Lubec, a pretend movie queen visits her home town in down east Maine. 1936. 28 mins., b&w, si.

Early Film

All But Forgotten, documentary on the Holman Day silent film company in Maine. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a silly two-reeler by Holman Day. 1921. 20 mins., b&w, si. PERF

Fisheries

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Turn of the Tide, drama about a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Franco-American Life

Reflets et Lumière: Porte Ouverte sur les Arts, a program on the arts from an MPBN television series on Franco-American culture in Maine. 1982. 30 mins., col., sd. PERF *There are more than a dozen titles available in this series.*

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine will close in 1994. This orientation film shows the woman at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

Political Discourse

Margaret Chase Smith Speech, declaration of intention to run for President. 1964. 17 mins., b&w, sd. PERF

John F. Kennedy Speech on the anniversary of the Cuban Missile Crisis, October 1963 at Univ. of Maine. 30 mins., b&w, sd. PERF *Sent with full transcript of speech.*

Television

The Cold War; Transportation; TV Commercials, three compilation tapes of stories from the Bangor Historical Society/WABI collection. 40 to 50 mins. each; b&w, si. and sd. PERF

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials from the Bangor Historical Society/WABI collection. 1989. 34 mins., b&w, sd. PERF

Woods

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., col. and b&w, sd.

Little Log Cabin in the Northern Pines, amateur film of a young woman's hunting trip near Brownville, Maine, with a professional guide, ca. 1930. 13 mins., b&w, si. PERF

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NHF Membership

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

- ☐ **Regular members,** $25 per year, receive a subscription to *Moving Image Review,* notice of events, loan of one reference tape at no charge, and discounts on materials distributed by NHF.
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- ☐ **Nonprofit Organizations,** $35 per year, receive all regular benefits of membership, including loan of one reference tape at no charge, plus additional copies of *Moving Image Review* on request and reduced rates for presentations and professional services.
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Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

Your dues are tax deductible to the extent allowed by law.

To Purchase

Videotapes of New England Life
Call or Write for Catalog

New Titles!

Dead River Rough Cut, shot in the backwoods of Maine with two woodsmen-trappers. Described on page 8. (55 mins.) $29.95/NHF members $24.95.

Tales of Wood and Water, an outstanding new documentary on wooden-boat building and sailing on the coast of Maine (60 mins.) $29.95/NHF members $24.95.

To learn about other videotapes available for purchase—Huey's *Bonsoir Mes Amis* on two Franco-American musicians; *Ice Harvesting Sampler;* the new edition of *Earliest Maine Films;* and *King Spruce,* a 1940 pulpwood harvesting documentary—please call Libby Rosemeier at 207 374-2736.

Membership and Order Form

Northeast Historic Film, Blue Hill Falls, ME 04615 USA

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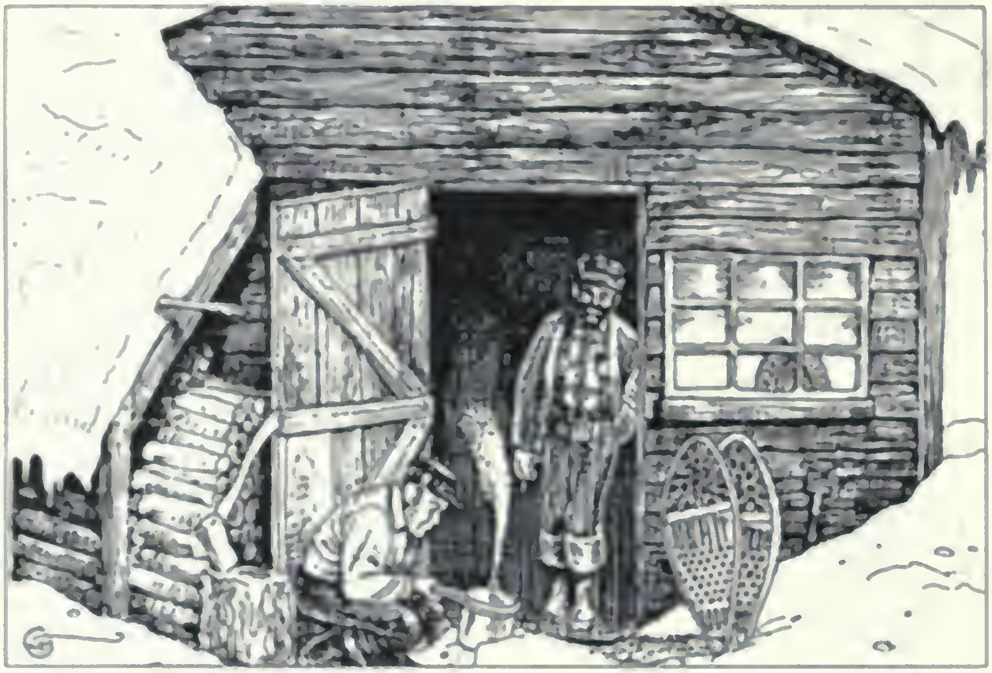

Illustration: Rob Groves

Dead River Rough Cut

"Look How Beaverish that Water Looks Down in There"

"We lived just like everybody else. . . . He just got plain sick of it and I did, of the way people do things, that's all."

At first, Bob Wagg and Walter Lane had separate Maine backwoods camps and would visit each other, drink a beer and shoot the breeze. As winter settled in, they became inseparable companions in a partnership full of hard work, guts and humor.

Since Northeast Historic Film's founding in 1986 *Dead River Rough Cut* has been the most requested—and most elusive—title. Now it is available on videotape.

Work of Maine Independents

It is an important example of work by regional independent filmmakers Richard Searls and Stu Silverstein.

To make what they call "A Woods Film" they joined the men as they shouldered pack baskets, took up rifles and traps to travel the Maine landscape on snow shoes, snowmobiles, and canoes.

Wagg and Lane demonstrate conventional and unlikely woods skills of trappers: setting and emptying traps, feeding wild birds, getting water, building a portable fire on the back of a snowmobile.

Life and Death

The trappers share trenchant commentaries on life and death. This story is told with scruffy poignancy: "I had a dream the other night about these beaver. . . . Here I had two of these great big beaver I'd caught out of a flowage and one little kitten. There was two or three more in the flowage and they looked at me and they was all pointing at me: 'He's the one, he's the one that caught our Mama and Daddy and our little brother. He's the one!' Oh, it made me feel so bad I woke up and said I'd not trap any more beaver."

Dead River Rough Cut is a valuable observation of rough backwoods life, full of visual and verbal poetry—and some actual verse, too, in the form of a recitation of "The Cremation of Sam McGee." ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Picture

Summer 1992

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Northeast Historic Film
P.O. Box 900, Main St.
Bucksport, ME 04416

The Alamo

The Alamo Theatre in Bucksport is one of Maine's oldest standing structures built as a cinema. At NHF's annual meeting on May 2, board members discussed the building's potential as a headquarters for the archives.

Executive director David Weiss summarizes, "NHF has reached the point where a larger, integrated facility is necessary. The Alamo has many of the characteristics we seek: fireproof construction, size and public accessibility."

The theater building is just off coastal Route 1 on the Penobscot River 20 miles south of Bangor.

In May 1916, O. J. Hussey bought land on the corner of Main and Elm Streets. He and May Hussey erected a 90-foot-long brick building and called it the Alamo Theatre.

What Kind of Name is That?

The original Alamo, a mission in San Antonio, Texas, has popular culture resonance beyond its religious and military history. There have been many movies about the 1836 battle at the garrison, one of which, ***The Immortal Alamo*** (1911), was made in Texas by the Méliès Company. "It would be a stolid audience indeed that failed to respond to the thrilling scene inside the Alamo" (June 1911 review, *Motography).*

There were Alamo Theaters in Illinois, Georgia and Washington DC, where, says the Theatre Historical Society of America, a 230-seat Alamo built in 1911 lasted until 1964.

Cinema Heyday

In 1924 Arthur Rosie bought the Bucksport Alamo and continued to run it with his family as a movie theater. Bob Rosie, Arthur's son, was four when his father moved the family into the theater. He took over the business after his father's retirement.

Bob Rosie and his wife, newly married in 1945, lived for six months in the second-floor offices facing Main Street. "We had matinees for kids with 14-cent tickets," he recalls. "Fifteen-cent tickets had a tax on them. The last movie we showed was *Godzilla* in May 1956."

The auditorium had a floor that could be angled for movies and cranked down flat for dances. Bea Spurling of Castine played the piano. "I played for dances on that big floor. Afterward we'd go across the street and have ice cream."

In the years since, the Alamo was by turns a grocery store, fitness center, bar and videotape store.

Bucksport Today

Now, its façade unchanged, the Alamo —gutted and silent—faces the Penobscot River awaiting a new life. As Bob Rosie says, "I think it would be fun if somebody did something with it."

It is 20 miles from NHF's present location, and for several years staff has had an interest in the building and its history. The property is scheduled for a bank foreclosure auction on June 11. ■

Executive Director's Report

A curatorial manual for the administration of television newsfilm and videotape collections is being edited by Steve Davidson of the Louis Wolfson II Media History Center, Miami, and Larry Viskochil of the Chicago Historical Society.

The manual will be written by archivists from the field including Alan Lewis, National Archives, on a history of news-gathering formats, processes and technologies; and Helene Whitson, San Francisco State University, on the arrangement and description of collections.

Northeast Historic Film is contributing a section on outreach, which will explore the philosophy and practice of making collections known to various publics.

The handbook has been made possible by a grant from the National Historical Periodicals and Records Commission.

Recent Users

The Nickelodeon cable service used Bangor Historical Society/WABI footage to promote a kids' time capsule project. Country Kitchen, the Lewiston bakery, ran a New England bread commercial using footage from the same collection.

The Chronicle series at WCVB TV Boston produced a program on the grange movement in Maine. NHF supplied agricultural footage for Art Donahue's excellent piece about the programs and buildings of the grange, which drew on a photography and history project by Rose Marasco and Elspeth Brown.

Computers

NHF is microcomputer dependent, using word-searchable descriptions of the collections that allow us to find "time capsules" and other terms. Until now we've existed solely in the DOS world.

We're about to enter the world of Macintosh computing, converting the Bangor Historical Society/WABI data to ProCite for Mac files, which will be available at the Bangor Historical Society, providing further access and added flexibility for users.

In addition, a soon-to-be-acquired laptop will help us bring our data on the road for school and library research and demonstrations.

David S Weiss

David S. Weiss
Executive Director ■

Archival Notes: Accessions

This is a small selection of the film and videotape that has recently come to the archives.

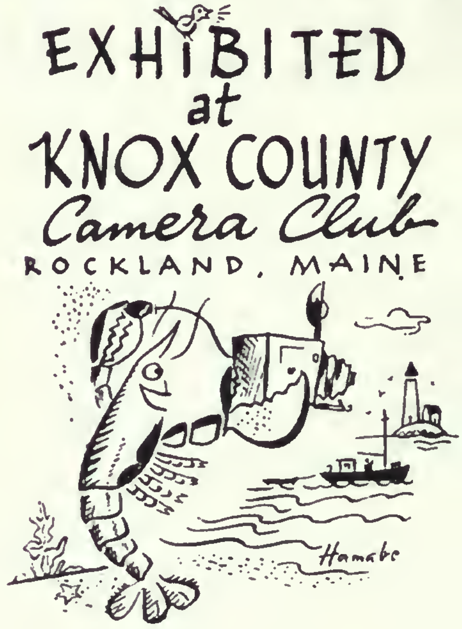
The Maine Department of Inland Fisheries and Wildlife donated 16 mm. film from the 1960s and 1970s. Subjects include the Allagash River, Narraguagus salmon, waterfowl and large mammal conservation.

More outdoor footage came in a collection of sports and hunting films, ***Outdoors with Bob Edge***, which includes a moose hunt. A delightful piece of unrelated ephemera accompanied this collection—a 1928 demonstration of ***The Automatic Hamburger Machine***.

NHF members John and Betty Howard donated 1930s home movies of summer on Lake Winnepesaukee, New Hampshire, ***Camp Bonheur and Camp Bonté***.

The Knox County Camera Club amplified the collection of 16 mm. film with original notes from the production of ***Knox County on Parade***. This color portrait of the Maine county was made in and around Rockland in 1940 and exhibited that year. It's an outstanding amateur work including interiors and people at work in the bank, newspaper office and police station, as well as excellent aerial views, street scenes and railway-station footage.

In a 90-minute videotape transfer and compilation, Bill Cross, Bob Monroe and Jim Moore of the Knox County Camera Club, with producer Peter Piik organized and narrated the material so that it can be enjoyed by today's audience. ■



Happy Birthday, Danny Patt

Proud to be an octogenarian! Danny, who began his career as a silent film accompanist in 1924, has been selected by the Maine Arts Commission for their Touring Artists program, which subsidizes performances for Maine nonprofit arts presenters. Contact the Maine Arts Commission, State House Station 25, Augusta, ME 04333 for the new Touring Artists directory. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

Music to Everyone's Ears

Making moving images accessible to the public is one of Northeast Historic Film's responsibilities and greatest joys. Videotape distribution is an important source of revenue for the organization.

Video Advisory Board

NHF has an active video advisory board, helping to select material to distribute. The board looks for quality, relevance to NHF's mission, and for content and creators not otherwise covered in NHF's list.

We're offered productions that are really exciting. The board has reviewed and selected videotapes like ***Bonsoir Mes Amis*** by Huey, about two Maine musicians, ***Our Lives in Our Hands*** by Karen Carter and Harald Prins, and ***Tales of Wood and Water*** by David Clark.

Music Woes

Our video advisory committee has encountered difficulties on occasion—and has had to turn away tapes—when an otherwise worthy work about northern New England life contains music that the producer did not obtain the rights to use.

If the producer "borrows" music from records, tapes and CDs or re-records songs without permission from the publisher, the advisory board must turn down the work.

Get Permission, Please . . .

So, if you're a producer or compiler (amateur or professional) and intend to distribute your work, it's imperative to have permission to reuse music that has been previously recorded. And if you decide to record any piece of music not in the public domain you must seek permission from the composer and/or the music publisher.

In the May 1992 issue of *The Independent,* attorney Robert L. Seigel outlines basic music rights and how to go about obtaining them: synchronization rights for adding music to your piece; and performance rights for the right to use it before an audience.

. . . Or Else

If your budget does not allow paying for music licensing, consider alternatives such as commissioning original music from a composer; obtaining easily licensed music from recording studios which usually maintain libraries of such recordings; or using environmental sounds or silence. ■

Further Reading

The Independent is a publication of the Foundation for Independent Video and Film, Inc., 625 Broadway, New York, NY 10012. 212 473-3400. Single issues may be purchased for $3.50 plus postage.

This Business of Music, Sidney Shemel and M. William Krasilovsky, Billboard Publications, Inc., 1985.

Media Law for Producers, Philip Miller, Knowledge Industry Publications, Inc., 1990.

Broadcast Series

Wide Angle: Maine Film and Video

A series of programs by Maine producers is airing weekly May 9 through June 27 on WCBB Lewiston.

WCBB staff producer Mark Ireland put the series together—for its second year—motivated by a recognition that there were many different kinds of work being done in the state that could receive a wider audience.

To be selected, programs must fit into a half-hour format. Some producers have chosen to present selection from longer works, while short films are often combined with other work, sometimes by another producer. The pieces are tied together by field wraparounds with host Martin Andrucki.

Students and Others

The 1992 season opened with ***Women, Children and AIDS*** by Tim Sorel, depicting rural women at risk for contracting HIV.

Peg Dice, an independent filmmaker from Brunswick who began her career in film when she was in her 50s, produced ***Fence in the Water.***

Rudy Burckhardt, a still photographer, artist and filmmaker now living in New York, contributed ***Slipperella,*** a fairytale of moccasins that journey to Maine. Independents Yvonne Hannemann and Don Moore are represented with ethnographic work and a piece about Maine ghosts.

Students are featured as subjects and producers: The University of Maine made available three stories about students and alumni/ae; character-driven pieces about Maine artists were produced by students at the Rockport International Film and Television Workshops.

Peg Dice, independent filmmaker

The series will conclude with the work of Bates College students Fawn Johnson and Julie Morrison and professor Robert Branham—**Ella Knowles: A Dangerous Woman**, about a Bates graduate, leading nineteenth-century activist for women's suffrage, who was the first woman lawyer in Montana.

WCBB-MPBN Merger

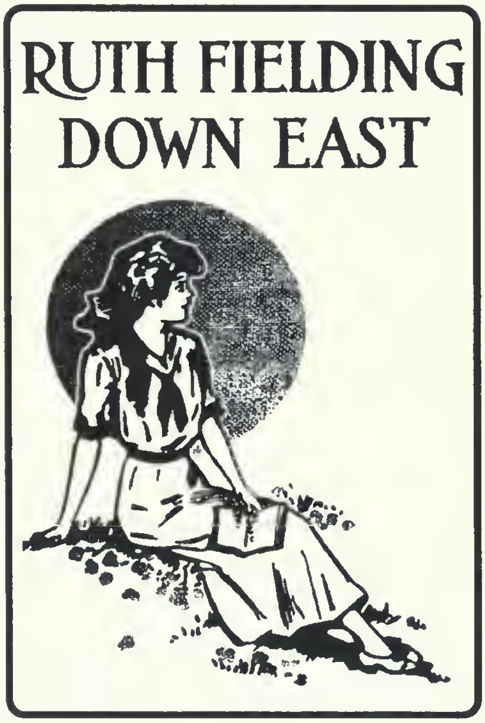
On July 1, 1992, WCBB in Lewiston will merge with MPBN Bangor, the state's other PBS affiliate. The combined entity, MPBC (Maine Public Broadcasting Corporation), will provide a statewide audience for next year's Wide **Angle: Maine Film and Video.** Work to submit for the 1993 season? Call Mark Ireland at 207 783-9101. ■

One Hundred Years: Seaside Idyls

"Let's go to Beach Plum Point."
"Where is that?" asked Helen.
"It is down in Maine. Beyond Portland. And Mr. Hammond and his company are there making my Seaside Idyl.
"Oh, bully!" cried Helen, repeating one of her brother's favorite phrases, and now quite as excited over the idea as he. "I do so love to act in movies. Is there a part in that Idyl story for me?"

◆

The Summer 1991 *Moving Image Review* contained a "One Hundred Years" column about the Motion Picture Chums. The chums are male. Gregory Sanford of the Vermont State Archives in Montpelier called us to task for not mentioning the Motion Picture Girls.


RUTH FIELDING DOWN EAST

Well, indeed he's right. There is a Motion Picture Girls series, published by the same Edward Stratemeyer syndicate. And there's *Ruth Fielding Down East*, too, in the Ruth Fielding series from which the quote above is taken. In this 1920 novel, brought to our attention by Kathy Fuller, we read about the theft of the youthful screenwriter's scenario.

The Sailor's Sacrifice

Summer Filming

Come summer, many production companies head for seaside spots. In Maine, cameras rolled in recent years for *Pet Sematary* in Hancock; *Bed and Breakfast* in Cape Neddick; *Signs of Life* around Stonington and Blue Hill; and *Whales of August* on Cliff Island.

An earlier seaside idyl was *Queen of the Sea*, a 1918 Fox Special starring Annette Kellerman as a Little Mermaid type offered mortal form if she rescues four humans including Prince Hero. Kellerman rehearsed daring aquatic feats near Bar Harbor, thrilling the Mt. Desert Island population. Directed by John Adolfi, no copies of the film are now known to exist.

The *Motion Picture World* reported in 1912 that the Lubin Company sent 31 people for 14 weeks (summer, naturally) to a fishing village . . . Cape Elizabeth, near Portland.

Earlier still the Vitagraph Company led by director Lawrence Trimble produced a number of short films in 1909 and 1910 starring Jean the Vitagraph Dog at Cape Shore, near Portland. One of these, *The Sailor's Sacrifice* (1909), leaves traces of what may have been an off-camera summer idyl for the players—but on screen they suffered the indignity of flying buckets of water representing a rudimentary storm at sea.

Summer Reading

NHF is always happy to receive donations of books and periodicals relating to moving image media. Thanks for recent gifts to John Stilgoe, Kathy Fuller, Douglas Gomery and Q. David Bowers.

We're particularly interested in receiving fan magazines, scrap books, clippings and other printed material relating to movie exhibition. ■

Summer/Fall Calendar

June 13 at 7:30 p.m. at the Saco River Grange Hall, Bar Mills, Maine: *Timothy's Quest* (1922), directed by Sidney Olcutt from a story by Kate Douglas Wiggin. With piano accompaniment by Danny Patt. The hall was once the Riverside Theater. Renovated by Patricia Packard, it contains a 40-foot painted advertising curtain, which is itself worth the trip. Call 207 929-6472.

July 8 at the Weld Historical Society, Weld Maine: 16 mm. screening of *From Stump to Ship: A 1930 Logging Film*.

July 23 at 8:30 p.m. at the Claremont Hotel, Southwest Harbor, Maine: *The Seventh Day* (1921), directed by Henry King, starring Richard Barthelmess. With piano accompaniment by Danny Patt. Call 207 244-5036.

August 6–9 at the Maine Festival, Thomas Point Beach, Brunswick. Look for us in the Maine Enterprise tent.

September 25–27 at the Common Ground Fair, Windsor, Maine. Archives selections will be shown in the annex, next to the biggest pumpkin exhibit.

October 3–10 at the Farm Museum, Fryeburg Fair. ■

The Maine Folklife Center:
An Interview with Mary O'Meara

A native of Ellsworth, Maine, O'Meara became associate director of the Northeast Archives of Folklore and Oral History, University of Maine, in the fall of 1990 and has been working with its director, Dr. Sandy Ives, in developing the Archives as the Maine Folklife Center. She received her M.Phil. from Columbia University, where she is completing a doctorate in the Department of Anthropology. Her fieldwork experience includes work with refugees and also the basketmaking traditions of Penobscot and Passamaquoddy Indians. O'Meara chairs the Traditional Arts Panel of the Maine Arts Commission.

What is the Maine Folklife Center?

O'Meara: It represents a merger of two of Maine's oldest and most prominent folklife organizations, the Northeast Archives of Folklore and Oral History, and the Northeast Folklore Society, both founded in the 1950s by Dr. Edward D. "Sandy" Ives at the University of Maine.

Like Northeast Historic Film, the Maine Folklife Center collects, preserves and has a public service mission.

What is folklore?

O Folklore and folklife encompass a very broad range of expressive phenomena that have to do with traditionality. The making of folklore is an ongoing creative process that counters a popular conception of folklore, that it is concerned only with the study of disappearing traditions and passing ways of life. In Maine we have strong oral and artistic traditions associated with Native peoples, descendants of Colonial and immigrant populations, and newcomers from such places as Southeast Asia.

Maine's distinctive occupational and regional traditions contribute to our wealth of folklife. At the Maine Folklife Center we hope to make the public aware of the diversity of folklife traditions which shape the collective identities of Maine people today.

What media do you preserve?

O We archive one of the largest and most comprehensive assemblages of regional folklife in North America: tape recordings, transcripts of tapes, manuscripts and photographs. The collections are based on the tape-recorded interview—the primary means of recording oral history—and the documentary photograph.

What do they contain?

O The accessions comprise a wide range of historical and cultural subject matter relevant to Maine and the Maritime Provinces of Canada. Special collections include folk songs, traditions of the Maine lumberwoods, Native American legends and beliefs, traditional medicine, women in the Depression and World War II, labor history, vernacular architecture, coastal and maritime occupations and traditional arts and artists.

Students and other researchers participate, and you collect and preserve. How do you benefit the public?

O Our public programming wing provides numerous opportunities for making the archival materials accessible to a broad public audience in Maine and beyond through exhibits, lectures, workshops, video and audio tapes and festivals.

We hope to play a more active role in focusing public attention on the plurality of expressive traditions that exist within Maine's borders and adjacent regions. Our recent radio series on Maine's diverse musical traditions and our approaching exhibit of Maine women textile artists and folk art forms reflect this priority.

A three-year National Endowment for the Arts grant allowed us to hire Teresa Hollingsworth as a Folklife Coordinator. We have been able to expand our instructional, reference and consultancy services to the public and are particularly interested in increasing our resources to schools, libraries, historical societies and other local organizations in Maine.

What about publications?

O Our journal, *Northeast Folklore*, is now in its 29th volume. Our quarterly newsletter's next edition in August will be the first to come out under its new name, *Maine Folklife Center Newsletter.*

Are there similar organizations?

O We are very fortunate to have close ties with a number of folklife programs elsewhere in Maine. We enjoy a close partnership with the Traditional Arts Program of the Maine Arts Commission under state folklorist Kathleen Mundell. Our statewide folk arts survey is being conducted under the NEA grant.

The recent establishment of the Acadian Archives/archives acadiennes at the University of Maine, Fort Kent, has already begun to have a profound impact on the celebration and study of Maine's French heritage.

This summer we will sponsor a Folk Arts Tent at the Maine Festival.

Our cosponsorship of the film *From Stump to Ship* launched our movement into public programming in 1985, and we feel privileged to carry on our relationship with the staff of Northeast Historic Film through the continuing popularity of *Stump* and the other folklife videos distributed by NHF.

How can people join the Folklife Center?

O For information about membership, call or write. The Maine Folklife Center is largely a self-supporting unit within the University. One of the most important sources for generating operating revenues is through the support of our members.

All current members of the former Northeast Folklore Society will automatically become members of the Maine Folklife Center. Members receive our annual journal; the quarterly newsletter that focuses on folklife activities in Maine, the Maritimes and elsewhere in New England; invitations to events; and discounts on some of our audio and videotapes. ■

The Maine Folklife Center, S. Stevens Hall, University of Maine, Orono ME 04469. 207 581-1891.

Reference by Mail Collection

Members of Northeast Historic Film are invited to borrow from the circulating reference collection of VHS videotapes. Here is a sample of the titles available. For the full list of over 40 videotapes, please call or write. Note: PERF means public performance rights are included. Where there is no PERF, the tape is for home use only and may not be shown to a group.

Country Life

A Century of Summers, the impact of a summer colony on a small Maine coastal community. 1987, 45 mins., b&w and col., sd. PERF

The Movie Queen, Lubec, a pretend movie queen visits her home town in down east Maine. 1936, 28 mins., b&w, si.

Early Film

Earliest Maine Films, logging, lobstering, canoeing and more. 1901–1920, 44 mins., b&w, si. PERF

Knight of the Pines, a North Woods Adventure by Holman Day. 1921, 20 mins., b&w, si. PERF

Fisheries

Turn of the Tide, drama about formation of a lobster cooperative, from the Vinalhaven Historical Society. 1943, 48 mins., col., sd.

Maine's Harvesters of the Sea, fisheries including shrimp, cod and lobster. 1968, 28 mins., col., sd. PERF

Franco-American Life

Reflets et Lumière: Porte Ouverte sur les Arts, a program on the arts from an MPBN television series on Franco-American culture in Maine. 1982, 30 mins., col., sd. PERF

There are more than a dozen titles available in this series.

Television

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials from the Bangor Historical Society/WABI collection. 1989, 34 mins., b&w, sd. PERF

Margaret Chase Smith Speech, declaration of intention to run for President. 1964, 17 mins., b&w, sd. PERF

Woods

From Stump to Ship, a complete look at the long-log industry from forest to shipboard. 1930, 28 mins., b&w, sd. PERF

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers. Ca. 1940, 23 mins. col., sd.

To Purchase

Videotapes of New England Life
Call or Write for Catalog

Tales of Wood and Water, an outstanding documentary on wooden-boat building and sailing on the coast of Maine (60 mins.) $29.95/NHF members $24.95.

Dead River Rough Cut, shot in the backwoods of Maine with two woodsmen-trappers. (55 mins.) $29.95/NHF members $24.95.

illustration: Rob Groves

Maine Historical: Punchy Lunch Events

This winter the Maine Historical Society in Portland took advantage of NHF's Reference by Mail service to run a February lunchtime screening series in the library.

Cindy Murphy, the society's membership secretary, reports, "It went very well. We sent out a mailing to members and about twenty people came for each session. They especially enjoyed *Maine's TV Time Machine.* It was a blast from the past, and something they could relate to."

Winter was a good time to do the series, she felt. "It was a fun activity at lunch time." ■

Selections from the Bangor Historical Society/WABI collection
Maine's Television Time Machine
WABI-TV
Television

Welcome, New Members!

Nonprofit Organizations
Border Historical Society
United Methodist Men

Regular Members
Kathleen Bean
Daniel Donovan
W. Fowler
Randal Grant
Sherman Howe, Jr.
John D. Lewis
John McIlwaine
Alphonse Martin
Betsy Montandon
Robert Schyberg
Waldo J. Williams, Sr.
Edith Wolff

Educators/Student Members
George Sarns
Todd McIntosh
James Morris ■

NHF Membership

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

- ☐ **Regular members,** $25 per year, receive a subscription to *Moving Image Review,* notice of events, loan of one reference tape at no charge, and discounts on materials distributed by NHF.
- ☐ **Educator/Student Members,** $15 per year, receive all regular membership benefits. This category is for teachers and students at any level.
- ☐ **Nonprofit Organizations,** $35 per year, receive all regular benefits of membership, including loan of one reference tape at no charge, plus additional copies of *Moving Image Review* on request and reduced rates for presentations and professional services.
- ☐ **Associates (Individuals) and Corporate Members,** $100 per year, receive the benefits of regular members, special recognition in *Moving Image Review,* and loan of five reference tapes at no charge.
- ☐ **Friends,** $250 per year, receive all benefits of regular membership and, in addition, loan of ten reference tapes at no charge.
- ☐ **Founding Members,** $1,000 per year, the premier category of membership. These members are making a major commitment to ensure the preservation and use of the NHF resource, and receive all benefits of regular membership and unlimited access to reference tapes at no charge.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

Your dues are tax deductible to the extent allowed by law.

From Stump to Ship T-shirt

Small Number Available
100% cotton
$11.95/NHF members $9.95

FROM STUMP TO SHIP
A 1930 LOGGING FILM

Membership and Order Form

Northeast Historic Film, Blue Hill Falls, ME 04615 USA

Ordered by

Name ______________________
Address ______________________
City ______________________
State ______________ *Zip* __________

Ship to (if different from above)

Name ______________________
Address ______________________
City ______________________
State ______________ *Zip* __________

☐ ***Please send a free catalog of additional tapes for sale!***

☐ ***Please send Reference by Mail list!***

Purchase	*Qty.*	*Total*
☐ Special Fourth Class mail: add $2.00 plus $1 each additional item ☐ Priority Mail: add $3.50 plus $1 each additional item ☐ UPS: add $3.50 plus $1 each additional item	Subtotal	
	Tax: ME residents add 6%	
	Shipping and handling	
Reference by Mail/Members ONLY		
Title(s): ______________________	$4 each.	
______________________	Please see "NHF Membership" above for number of tapes you may borrow at no charge.	
______________________		

Membership/Specify level, please: ______________________

TOTAL __________

Payment Method

☐ *Check or money order—make check payable to Northeast Historic Film* ☐ *Institutional purchase order #* __________

☐ *Visa* ☐ *MasterCard* *Credit card #* ______________ *Expiration date* __________

Questions? *Call Libby Rosemeier at (207) 374-2736* *Credit card signature* ______________________

photo: The Sheldon Museum

Middlebury, Vermont

The Movie Queen, Middlebury

Yet another film entitled ***The Movie Queen*** has been found! Polly C. Darnell at The Sheldon Museum in Middlebury, Vermont, contacted Northeast Historic Film recently with news of a 16 mm. film with that title.

Shot in the fall of 1939 to be shown with a three-act play and sponsored by the Middlebury Chamber of Commerce, the film captures many of the local citizens and activities of the town, including a roster of churches.

Like the Movie Queen films made in coastal Maine, it is a combination of a tour of the town, followed by a kidnapping plot, all starring local people.

We do not yet know whether this film was made by the same itinerant filmmaker, Margaret Cram, who came to Lubec, Eastport and Bar Harbor, Maine, in 1936.

Female Villain

While similarly constructed, this film concentrates more on close-ups of people and offers a new twist—the villain of the kidnapping plot is a woman, "Marlena Slarbo," a jealous movie star who leads a crowd of local businessmen intent on removing the hometown Movie Queen. Unlike the Maine films, this one has campy intertitles, including Slarbo's "Ha! Ha! Proud Beauty, you are in my power."

Home Town Highlights

Featured are the Middlebury train station (where the Movie Queen descends from train with press agent in white silk scarf and monocle); interiors of local businesses including demonstrations of a refrigerator and high-tech ice cube tray; the College Restaurant, where a waitress in wire rim spectacles takes orders; and a Middlebury-Norwich collegiate football game with a superb white-sweatered male cheerleader dwarfed by his megaphone.

Embedded in the film are indications that the Movie Queen is coming home to the land of milk and honey: a truck full of milk cans heads up Main Street, and the Mraz apiary vehicle's parade banner declares "She's Our Honey." ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of
Northern New England
Motion Picture

Winter 1993

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Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769.

Members Buy Historic Building for Archives

Responding to an urgent appeal, more than 85 members and friends of Northeast Historic Film helped buy the moving image archives its own building. The Bucksport, Maine structure, built as The Alamo Theatre in 1916, was purchased at a foreclosure auction in June, 1992.

The archives' successful bid of $37,500 for its first bricks and mortar won about 150,000 bricks, enclosing 10,000 square feet of space. As one member said, "$37K looks like an incredible buy for anything today."

Moving Day

The departure from Noel Paul Stookey's Henhouse in South Blue Hill marked six years' growth from a 10-ft.-square office to two rooms with an unbeatable view of Blue Hill Bay, now occupied by WERU community radio staff.

It was not easy for NHF to say goodbye to friends in the building at River Music, Neworld and WERU, and to possibly the world's best post office, captained by Dolly Robertson.

But the frontier called, and the last week of September saw George Rolleston and Bob Rosie heaving file cabinets up and down stairs.

Here We Are

Northeast Historic Film is on Main Street, Bucksport, just off route 1. It is about 20 miles from the airport in Bangor, from Ellsworth and from Belfast.

Bucksport is 120 miles north of Portland, Maine. The post office is next door; Federal Express and UPS come every day.

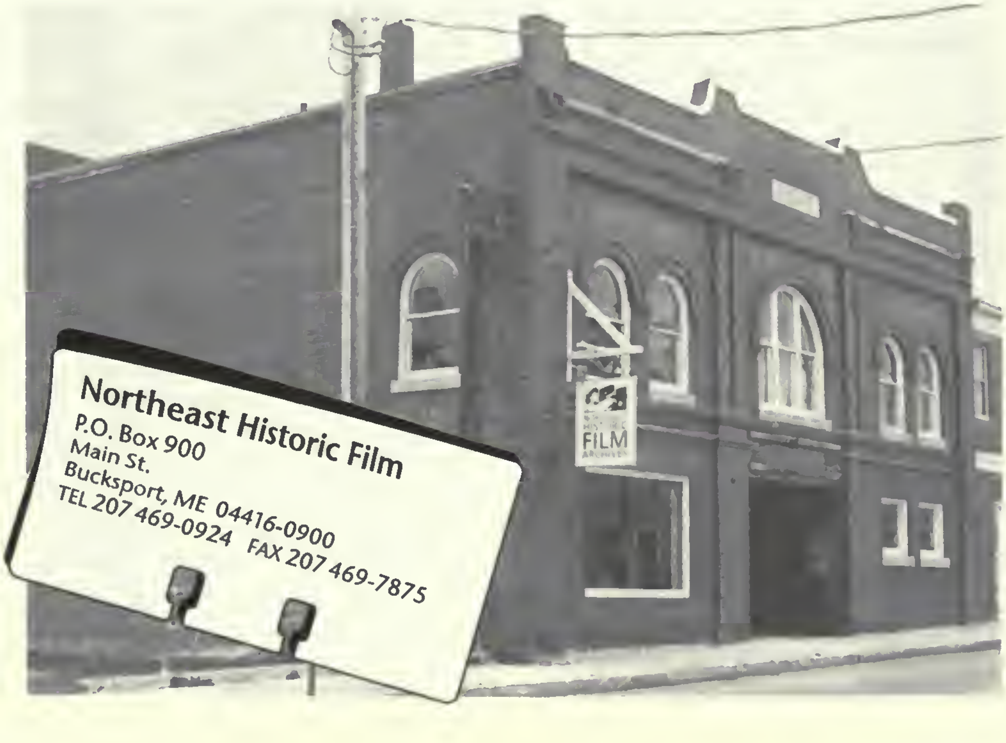
Plans for the Building

Phased renovation will convert the 1916 cinema building into a home for the collections and programs of northern New England's only moving image archives.

While the auditorium was gutted in 1956 to make room for an A&P, the façade is intact, as are the original manager's offices, the fly space and projection room.

Archival storage for the growing collections occupies a portion of the first floor, while administrative functions take place upstairs.

Plans include public screening facilities with 16 mm. and video in a temporary space this winter. ■



Executive Director's Report

The purchase of the Alamo Theatre building is perhaps Northeast Historic Film's biggest step since founding in 1986. A culmination of growth and development to date, it's also a new beginning.

Gifts Are Crucial

I am tremendously grateful that our membership responded to the purchase opportunity. The $30,000 given or pledged virtually overnight made the acquisition possible in two ways:

1) NHF could not afford to take on debt to buy the building without donations and pledges.
2) Gifts from more than 85 members and friends are a vote of confidence, saying that NHF is worth supporting and its mission deserves to be realized.

Three-Year Debt

To supplement the $30,000 in donations, the board authorized me to borrow an additional $25,000 from the Union Trust Bank in a three-year loan. This allowed us to pay the winning bid of $37,500, meet closing costs of $2,500, and budget $15,000 for immediate repairs—including a new roof. The board is confident that the extra $25,000 can be raised. The first principal payment of $10,000 is due in July 1993.

Next on the List

We have heat, lights, a new film vault, and a roof guaranteed for 20 years. But there's a staggering amount left to do: interior walls, exterior masonry, and painting must be tackled soon.

Tons of film, video, books and equipment need to be placed on scores of shelving units—which we don't have.

Our collections of film, videotape, books and artifacts continue to grow. If you doubt the urgent need for our services, look at recent accessions. Before we were officially moved in, NHF received two new major collections. We'll report on these and other developments in the next *Moving Image Review.*

A Chance for the Future

NHF took a chance at the auction. We stretched because real estate seemed at an all-time low. But to make the chance pay off, we have to develop.

Our board needs to double; the level of support from the board and membership must increase. Foundation and corporate giving needs to accelerate, along with earned income.

NHF has grown and won your support, yet all our efforts to date are small compared to the real preservation and public programming needs. Thank you for the chance to pursue NHF's vision.

David S Weiss

David S. Weiss
Executive Director ■

Grants in Action

The Betterment Fund, created by the will of William Bingham 2nd, has made a grant of $5,000 toward the purchase of equipment for the transfer of film to videotape. The Transfer Independence Project helps NHF make 16 mm. film to 3/4-inch and VHS videotape transfers at 15 frames per second and add electronic titles.

This will permit creation and annotation of reference copies of late 1920s and 1930s home movies. The archives holds more than 20 collections of home movies of this era—camera original film—containing important details of home and work life.

A planning project for a traveling exhibition, "Going to the Movies: 100 Years of Motion Pictures in Northern New England," submitted its final report to the **National Endowment for the Humanities**, public humanities projects, in June.

Film scholar Tom Gunning commented, "The project is on the cutting edge of scholarly pursuits in film history and is not only educating the public, but at the same time uncovering new research materials."

The followup proposal for implementing the exhibition, to interpret a century of moviegoing from a social history perspective, was rejected for funding by the NEH in September.

Ten outstanding scholars participated in the planning process, demonstrating notable commitment to the scholarship, topic and form of "Going to the Movies":

Gillian Anderson, music, Library of Congress
Jere Daniell, history, Dartmouth College
Yves Frenette, history, Glendon College, York University
Kathryn Fuller, history, Hampshire College
André Gaudreault, history of art, Université de Montreal
Douglas Gomery, film studies, University of Maryland
Tom Gunning, film studies, SUNY Purchase
Chester Liebs, history, University of Vermont
John Stilgoe, visual and environmental studies, Harvard
Ronald Walters, history, The Johns Hopkins University

Tevere MacFadyen, Main Street Design
Duncan Smith, Duncan Smith Associates
Darwin Davidson, photography
Judy McGeorge, computer consultant

Karan Sheldon, project director

Products of the planning process include more than 1000 records relating to places where movies were shown in Maine, New Hampshire and Vermont; written testimony from more than 200 silent-era moviegoers; audiotapes, photographs and other artifacts relating to the changing social history of moviegoing in northern New England communities.

The future of the project is under consideration. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

The Auction Honor Roll

These members and friends gave generously to the fund that allowed Northeast Historic Film to buy the Alamo Theatre building at a foreclosure auction on June 11, 1992.

Norris & Margaret Austin
John D. Bardwell
Henry Barendse
Otis J. Bartlett
Lynne K. Blair
Q. David Bowers
Mr. & Mrs. Benjamin C. Branch
Dr. & Mrs. John M. R. Bruner
Mrs. Frederic C. Camp
Dr. Constance H. Carlson
Michel Chalufour
Bill Cross
Richard & Bonnie D'Abate
Darwin & Jacqueline Davidson
Peter Davis
John & Peg Dice
Carroll & Ann Holland Faulkner
Kathryn H. Fuller
Peter T. Gammons, Jr.
Deborah & Paul Gelardi
Faith Getchell & Glenn Jenks
D. Lea Girardin
Douglas Gomery
Green Hill Farm
Cora Coggins Greer
Jeanne H. & Randolph C. Harrison
Charles T. Hesse
Porter Hopkins
Stanley F. Howe
Edward D. & Barbara Ann Ives
Robert L. Jordan
Mr. and Mrs. Richard W. Judd
Del Keppelman & Skip Sheldon
Richard A. Kimball, Jr.
Diane Kopec
Franklyn Lenthall & James Wilmot
Chester Liebs
Ed & Sally Lupfer
Valerie Felt McClead
Alan McClelland
Patricia F. McGeorge
John T. McIlwaine
Maher's Oil Burner Service, Inc.
Maine Osteopathic Association
Joan F. Meserve
Elizabeth J. Miller
Elizabeth B. & Hugh Montgomery
Richard E. Nopper, Beckett Corporation
John A. O'Brien
Kathryn J. Olmstead
Alice H. Palmer
David & Sue Parsons
Howard B. Peabody
Ed Pert
James Petrie in Memory of Louis de Rochemont
James A. Phillips, Jr.
Sanford Phippen
Prelinger Associates
Joan Radner
Connie & Ned Rendall
Windsor C. Robinson
Richard & Anna Roelofs
Robert & Venetia Rosie
DeWitt Sage
Robert & Elizabeth Saudek
Pat & Tom Schroth
Elliott & Dorothy Schwartz
Wendy Wincote Schweikert
Peter & Ann Sheldon
Noel & Betty Stookey
Lynda L. Sudlow
Suzanne & Samuel Taylor
William L. Taylor
Amy Turim & Larry Hershman
Mr. & Mrs. Charles R. Tyson, Jr.
Juris Ubans
Robert & Julia Walkling
Allene & Joel White
Drs. Sheila & Richard White
Steve & Peggy Wight
David S. Wildes
John Wilmerding
Pamela Wintle & Henry Griffin
Cynthia Wood
and Anonymous Givers

The urgent request for money to purchase the building was answered within days. Gifts ranged from $10 to $3,000 and came in the form of cash and three-year pledges.

The auction of the building was conducted on behalf of Casco Northern Bank by the Keenan Auction Company of Kingfield, Maine. NHF executive director David Weiss noted, “The bank understood the value of our nonprofit cultural mission. Casco Northern showed support for the community and our goals, and they showed a willingness to engage in a constructive negotiation and guide us through the process.” ■

Sold! Outdoor foreclosure auction.

One Hundred Years: Island Movie Music

by Neil M. Calderwood

As part of our ongoing interest in how movies were seen in northern New England, we look at the history of community interaction with motion pictures, artistic participation by local people, and the transportation that made moviegoing possible.

Vinalhaven Island, Maine, (pop. 2,000) presents an outstanding example of the significance of moviegoing to community life. In the 1920s movies were shown five days a week at Memorial Hall. Fortunately for historians, logbooks from 1914 to 1922 documenting the films shown and the theater manager's accounts.

Island theaters were common in this period, a time when steamers made islands as accessible as mainland communities. There were regular movies on Peak's Island, Swans Island and Islesboro. The Vinalhaven Historical Society put Northeast Historic Film in touch with Mr. Calderwood, now a resident of Orinda, California.

Neil Calderwood in 1927.

You asked how I came to play for the movies. The short answer is I was the most versatile pianist available on the island at that time.

Music Education

Vinalhaven was a very musical town and had three piano teachers, all graduates of the New England Conservatory of Music. I took lessons from Linda Jones, who was also the town librarian. I was schooled in the classics but also played popular music, and had the knack of improvising and playing by ear. I started in 1918 when I was eight and my grandfather paid Linda fifty cents for the weekly lesson until 1922. By that time I had accumulated an extensive library of Etude music magazines, sheet music, classical volumes, hymns, but no specialized theater music.

The Manager Comes Calling

Viv Drew, manager of the Memorial Theatre, came up to the house one day in 1922 and said that Arthur Brown, his current pianist, was leaving town to work at a bank in Boston. Would I be interested in the job? The $7 a week salary (later $9) was too good to turn down and I accepted. I remember playing "Song of India" and a Clementi sonatina for him and then asking if they would be suitable for the movies. He agreed and I was hired at the ripe age of 12 years.

A short time later I took the steamer *Gov. Bodwell* to Rockland to buy some music. Arthur Brown was aboard on his way to Boston and I spent most of the trip across Penobscot Bay quizzing him on what to play. His advice was to play something fast for the serials and cowboys, something slow for the love pictures, marches for the newsreels and popular music for the comedies. This was the extent of my training in theater music.

The program at the Memorial Theatre in those days was as follows: Monday and Tuesday two reels of a serial plus five or more reels of a feature. Wednesday and Thursday two newsreels plus a feature. Friday and Saturday two reels of comedies plus the feature. The show started at 7 and lasted somewhere between 8:30 and 9. There were no matinees. Viv had only one projector and there was a pause when he changed reels.

Special Requests

For the first year or so I followed Arthur's advice. It must have been pretty awful, but there was no TV and only crystal radio, and the customers were hungry for any kind of music. I can remember people stopping me on the street and saying they were going to the movies tonight and would I please play "Till We Meet Again" or "Let the Rest of the World Go By," or some other current favorite.

One Tuesday night Viv came down behind the screen shielding the piano lamp from the audience and gave me something called a cue sheet for the feature the following evening. It contained lines of script from the screen followed by lines of music to set the mood of the action. I had very little of the music recommended, but plenty of substitutes. Hence I was introduced to the art of fitting the music to the action. The problem was I could never depend on having a cue sheet. Sometimes they arrived a week after the feature had been shown, occasionally a day ahead, but much of the time not at all. This forced me to memorize a vast repertoire of mood music which I could call upon at a moment's notice as the action changed.

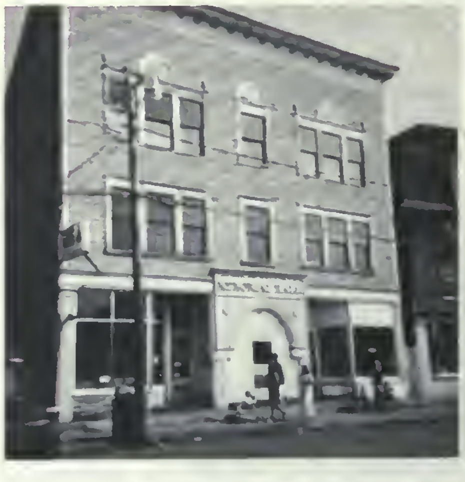


photo: Vinalhaven Historical Society, Kim Smith

Memorial Hall, Vinalhaven

Difficulties & Adventures

Sometimes the lack of a cue sheet was embarrassing. I can remember in *The Covered Wagon* a banjo player played "Oh Susanna" many times. This was one of the folk songs I did not know. I improvised some banjo-sounding music and no one ever knew the difference as far as I could tell.

Viv used to run the show rain or shine as long as the boat brought the film from Rockland. I can remember one winter evening when a blizzard piled the snow several feet high in the streets. I made my way on snowshoes through the drifts for the half mile or so to the theatre and arrived on time. Two hardy souls were in the audience and the show went on amid the howling gale.

Musical Influences

Sometime in the early 1920s vacuum tube radios arrived on the island and I invested in a Crosley 51, complete with ear phones. I used to listen to the dinner music from the Boston and New York hotels just before I left for the movies, and frequently I would hear a selection being introduced which I could use in the feature that night.

I recall hearing "In a Little Spanish Town" introduced for the first time at the Hotel Roosevelt in New York. The feature that night was cast in Mexico and I used the number as a love theme. Thus the audience in Vinalhaven heard the latest popular introduction on the same evening as the New Yorkers.

Another recollection was the dilemma of the Stars and Stripes waving in the breeze which constantly occurred in the newsreels of the day. The music called for was obviously "The Star Spangled Banner." If I played it the audience was obliged to rise. Rather than wearing them out getting up and down I substituted "My Country 'Tis of Thee."

Our Community Life

The movies were very well attended in those days and the audiences were well mannered. Much applause if they liked the show but I never remember hearing boos. Snacks were not sold in the theatre, but several shops on Main Street near the Memorial Hall sold popcorn and candy bars which were very popular.

During the summer several traveling acting groups would visit the island to sample the seafood and put on repertory plays. I remember the Gladys Clark group in particular. Some of the dramas were excellent.

On special occasions the seats of the main floor would be moved to the side and dancing would take place after the show to the tunes of the Orion Orchestra.

photo: Ivan E. Calderwood, The Saga of Hod

Horse and wagon, steamship convey film between theater and mainland.

The Movies

Here are a few movies that made a particular impression: The serials, Eddie Polo in ***Lure of the Circus, The Mexicans, Liberty,*** the Harold Lloyd and Charlie Chaplin features, ***The Covered Wagon,*** and many Douglas Fairbanks features. The most boring one I remember was ***If Winter Comes.*** It went on interminably and never seemed to make its point.

The Vinalhaven Historical Society is recording interviews with other people connected with film exhibition on the island including Cleo Shields, daughter of manager O. V. Drew, and accompanists Leola Smith and Marguerite Adair. The interviews will be recorded on audiotape and on 8 mm. videotape. Copies will be donated to Northeast Historic Film. ■

Archival Notes

Silent Speed

Member Bruce Meulendyke, a licensed projectionist, attended the Saco River Grange Hall screening of Timothy's Quest, *a silent film (projected at 16 frames per second), and offered to write a primer for NHF members on the differences between silent-speed projection and sound-speed projection. His letter is excerpted here.*

> We all know that moving pictures, whether projected onto a screen or seen on the picture tube of a television set, are a succession of still pictures. These are shown so rapidly in sequence that action appears to be moving. The eye is fooled.
>
> As long as both the camera and projector show these separate frames at the same rate, the picture appears normal. In the early days, this speed was [often] 16 frames per second. When sound pictures were introduced, the camera and projector speeds were increased to 24 frames per second. So whenever silent films were shown with a sound projector, the action was speeded up. Any motion which should take one minute now took only 40 seconds, a very significant difference.
>
> When television came on the scene, there was another change in film speed. The projection speed for the TV camera and receiving set was, in effect, 30 frames per second. Again, as long as the camera and TV set were operating together, there was no problem.

The Elmo 16mm-to-videotape transfer system purchased under the Bingham grant transfers silent film at 15 frames per second (two video frames for each film frame). This electronic projector does a relatively inexpensive and—compared with standard 24 fps machines—relatively more accurate job of representing the action originally recorded by silent-speed cameras. ■

Thank you, Current Members!

Check your mailing label. Your membership expiration date should appear there. Save NHF a tedious and costly mailing by sending your renewal check now! Visa and Mastercard renewals are welcome. If there's no date on the address label, please turn to page 11 and join.

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Robert Saudek
Dr. David & Sylvia Smith
Lynda Tyson

Corporate and Associate Members
John Bragg, N. H. Bragg & Sons
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Darwin Davidson, Darwin K. Davidson, Ltd.
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John Mucci, VisNet East, GTE
J. Gary Nichols, Maine State Library
Richard Obrey, three east communications, inc.
Mr. & Mrs. Howard Peabody
Nancy Sheldon
Peter & Ann Sheldon
Eric von Hippel
Joel & Allene White
Pamela Wintle
Dr. & Mrs. Stewart Wolff

Nonprofit Organizations
Abbe Museum, Diane Kopec
Bangor Historical Society
Border Historical Society, Ruth McInnis
Calais Free Library, Marilyn Diffin
Cherryfield Narraguagus Historical Society, Mrs. Margery Brown
City Theater Associates, Inc., Keith Peeler
College of the Atlantic, Marcia Dworak
George Stevens Academy, Bonnie Copper
Historic Preservation Program, Univ. of Vermont, Chester Liebs
Indiana Historical Society, Stephen Fletcher
Instructional Resource Center, Bangor, D. Averill
JC Roofing and Chimney Co., Jacques Cyr
MPBN, Bernard Roscetti
Maine Film Commission, Lea Girardin
Maine Historical Society, Elizabeth Miller
Maine Medical Center, Elaine Solesky
Maine Osteopathic Education Fdn., David & Kathryn De Turk
Maine State Library, Jack Boynton
New Hampshire Historical Society, Barbara Austen
Northeast Harbor Library, Polly Cote
Prime Resource Center, Keith Leavitt
Simmons College Library, Periodicals
Sultan Technikon, Mr. A. Raju
Union Historical Society, Alison Metcalfe
United Methodist Men
Vinalhaven Historical Society

Regular Members
Philip Abbott
Sieglinde Alexander
Joan Amory
Tom Armstrong
James & Esther Austin
Jean Barrett
Deirdre Barton
Rev. & Mrs. Curtis Beach
Phyllis & Bob Beallor
Kathleen Bean
Henry Becton, Jr.
Paul & Mollie Birdsall
Esther J. Bissell
Lynne Blair
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Donna Boyles
John M. R. Bruner, M.D.
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Lynn Cadwallader
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Dr. Constance Carlson
Robert Carnie
Michel Chalufour
Alicia Condon & Bill Gross
Clarence deRochemont
Josephine Detmer
Peg Dice
Jeff Dobbs
Daniel Donovan
Bob Eggleston
John Ellingwood
Mrs. Anna Mary Elskus
Carroll Faulkner
Joseph Filtz
Kent & Janet Forbes
Joseph Foster
Robert Foster
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Kathy Fuller
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Christopher Glass
Jim Goff
Martha Goldner
Douglas Gomery
Henry & Gail Grandgent
Randal Grant
Terry Grant
Nancy Gray
Jim Hamlin
Pat Harcourt
Roy V. Heisler
Rand Herbert
Eric Herndon
Charles Hesse
C. A. Porter Hopkins
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Stanley Howe
Sherman Howe, Jr.
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Douglas Ilsley
Ann Ivins
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Alphonse Martin
Wendy Matthews
Valerie Felt McClead
Alan McClelland
Judith McGeorge
Carl McGraw
John McIlwaine
Charles Ray McKay
Franklin & Phyllis Mellen
Bruce Meulendyke
Faith Moll
Hillery Mongelli
Betsy Montandon
Betty & Hugh Montgomery
Francis Moulton, Jr.
John O'Brien
George O'Neill
Kathryn Olmstead
Glenn & Joy Olson

More members on page 8

Honors and Awards

Folklorists Choose Program
The American Folklore Society selected ***Woodsmen and River Drivers: "Another day, another era"*** for public screening during the annual meeting of the society in Jacksonville, Florida, October 15.

The half-hour program, distributed by NHF, was written and produced by NHF staff for the Maine Folklife Center, University of Maine. It was funded by the Maine Humanities Council and Champion International Corp.

PBS Air, Coast to Coast
The production was selected for air on more than 80 public television stations nationwide beginning in May 1992.

Response to the program has come from viewers far and wide, indicating that the program has resonance for people interested in forest heritage from one end of the country to the other.

One letter opened, "Greetings from Spokane: Having experienced the thrills and hardships of river driving and having seen your superb video I am desirous of obtaining a copy. . . . My river work was done in the state of Washington, but what I saw in the video convinced me that river driving is much the same anywhere."

The letter went on, "Our local TV station is again showing that great video and I plan to watch it again. In it I can see in my mind's eye, myself and my father, who was a Wisconsin river driver and woodsman." Walter A. Carriveau.

History Award
The New England Historical Association honored the program with its annual Media Award, presented on October 17 at Rhode Island College. Susan D. Pennybacker, department of history, Trinity College, chaired the NEHA Media Awards Committee.

The award this year is shared with ***The Massachusetts 54th Colored Infantry***, produced and directed by Jacqueline Shearer for the WGBH TV series The American Experience.

Producers of ***Woodsmen and River Drivers*** are honored to be selected for recognition by the regional organization of academics, teachers, students and independent scholars whose work lies in the discipline of history. ■

Winter Calendar

November 7, Society of Maine Archivists meeting at University of Maine, Lewiston, 1:15 p.m. As part of a program on documenting and preserving Maine's ethnic heritage, NHF will make a presentation on film and video preservation. For more information, Dianne M. Gutscher, curator of Special Collections, Bowdoin College Library. 207 725-3288.

November 15, Loranger School, Old Orchard Beach, 2 p.m. Organ recital and film accompaniment by Danny Patt: newsreels and ***Cupid, Registered Guide.*** Pine Tree Chapter, American Theater Organ Society. Dorothy Bromage, 19 Union St., Biddeford, Maine 04005.

November 16, Yarmouth Historical Society, 7:30 p.m. "A Century of Maine Movies," a video summary of the state's moving image history. Marilyn Hinkley, Yarmouth Historical Society, Main Street, PO Box 107, Yarmouth, Maine 04096. 207 846-6259.

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photo: Everett Foster Collection

Gov. Percival Baxter appears in a Holman Day production.

January & February, Northeast Historic Film, Main Street, Bucksport, Maine, **Wednesdays at 7:30 p.m.** Program themes will include the sea, forestry, comedy, serial adventures and politics. ***Feed: A Comedy about Running for President*** (1992), Kevin Rafferty & James Ridgeway's behind-the-scenes look at the candidates in the New Hampshire primaries, will be one of the films in an informal screening program. Thank you Kevin Rafferty and Tom Prassis, Original Cinema for helping us inaugurate our building. For the full schedule, contact NHF.

January 14, Gould Academy, Bethel, Maine, 7:30 p.m. ***Timothy's Quest*** (1921), silent film made in Maine with live accompaniment by Danny Patt. Gould Performing Arts Series, PO Box 860, Bethel, Maine 04217. 207 824-3575.

February 16, Maine State Museum, Augusta, 7 p.m., "The Baxters of Maine," lecture by Neil Rolde will include footage of Governor Percival Baxter appearing in a 1920 dramatic film from NHF's Everett Foster Collection.

March 2, Maine State Museum, Augusta, 7 p.m. ***Way Back Home*** (1932) comedy with Bette Davis. For more information, Denis Thoet, Maine State Museum, Augusta, Maine 04333. 207 289-2301. ■

More NHF Members

continued from p. 6

Dan Osgood
Patricia Packard
Hilda Paul
William Petrie
James Phillips
Sandra Pottle
Charles Pritham
Elvie Ramsdell
Sally Regan
Dr. & Mrs. Edward Rendall
Windsor Robinson
George Rolleston
Charles Ryan
Dewitt Sage
Shan Sayles
Ronald Schliessman
Wendy Wincote Schweikert
Robert Schyberg
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Gail Shelton
Harold & Janet Simmons
Benjamin Bigelow Snow
John S. Stillman
Betty & Noel Stookey
Lynda Sudlow
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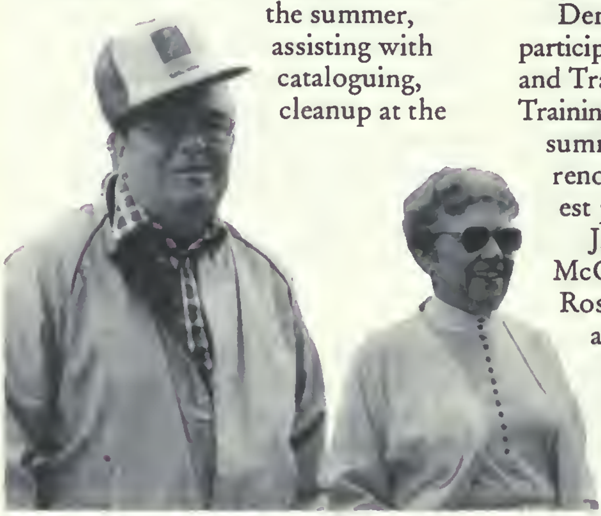
William Taylor
Denis Thoet
Cathy & Charles Thompson
Robert Tyler
Mrs. Joanne Van Namee
Waldo Theatre Inc.
Robert & Julia Walkling
Mary Anne Wallace
Peter Wappler
Seth Washburn
Vern & Jackie Weiss
Lisa Whitney
Mr. Waldo Williams, Sr.
Bonnie Wilson
Jon Wilson
Carter Wintle
Edith Wolff
Brian Wood
Cynthia Wood
Bob Woodbury

Educator/Student Members

Albert Belanger
Jon Bragdon
Michelle Branigan
The Brick Store Museum
Carol Bryan
Prof. William Burgess
Richard Burns, Ocean Park Association
Carnegie Library, Good Will-Hinckley School
Gwendolyn Clancy
Robin Clay

People Who Helped

Amos Wilder, a student at New England College, Henniker, NH, interned over the summer, assisting with cataloguing, cleanup at the Alamo building, and bartending for the August 22 open house.



Robert and Venetia Rosie, happy to see NHF in the building they ran as a theater.

Denise Eames and Christy Seekins, participants in Summer Youth Education and Training, came to NHF through the Training and Development Corporation summer program. They waded into renovation work through the roughest part of the debris removal.

Jim Austin, Mark Austin, Judy McGeorge, David Williams, Bob Rosie, Dana Leighton, Harold Gray and many others helped get the building ready for October 1. ■

Dr. Richard Condon, Univ. of Maine at Farmington
Joseph Conforti, New England Studies, Univ. of Southern Maine
Alvina Cyr, Dr. Lewis S. Libby School
Rudolph Deetjen, Jr.
Bernadette Friel, Schenk High School
Francis Frye
Charles Ellis
Joe Gray
Gray–New Gloucester Middle School Library
Cora Greer
Hanna Griff
Thomas Wayne Johnson, Chico Folklore Archive
Richard Judd
Janice Kasper, Penobscot Marine Museum
Jim Laukes
Robbie Lewis
Dean Lyons
Todd McIntosh, Rockland District Middle School
James Morris, Pocono Mountain High School
Tim O'Keefe
Sanford Phippen
Jo Radner
Ms. Paige Roberts
Mrs. Rowell, Fogler Library, Univ. of Maine
George Sarns, Traverse City Area Public Schools
Linda Seavey
John Somerville
Juris Ubans
Dr. Richard E. C. White, Queens College
Steve & Peggy Wight, Sunday River Inn ■

Like a library, Northeast Historic Film cares for reference materials, primarily films and videotapes, and makes them available to the public.

Founded in 1986, NHF safeguards more than 3 million feet of film and thousands of hours of videotape.

Northeast Historic Film is a nonprofit organization. It is supported by individual and institutional members, corporate donations, grants, and fees for programs and services.

Individuals and organizations are invited to join NHF to help support the preservation of the region's culture and history. ■

Last year Mrs. James F. Jaffray of Blue Hill gave a party—a dinner at her house and a screening from NHF collections— to introduce some of her friends to Northeast Historic Film. One of our first members, her kindness and enthusiasm for NHF's enterprise buoyed our efforts. Margie Jaffray passed away in September and will be much missed.

Videos of New England Life

Railroads! Traditional Crafts! Sailing! Lumbermen! Agriculture! Rural Life! Early TV!

All tapes 100% guaranteed

Dead River Rough Cut

New low price!

Rob Graves

Shot in the backwoods of Maine over the course of a year, this film documents the lives and harsh philosophies of two woodsmen-trappers, rough language and all. It evokes the harmony between their lifestyles and the natural beauty of their surroundings. A film by Richard Searls and Stuart Silverstein. 55 min., color, sound.

$24.95/NHF members $19.95

Woodsmen and River Drivers: "Another day, another era"

Tom Stewart

Unforgettable individuals who worked for the Machias Lumber Company before 1930 share their recollections of a hard life. An intimate view of camp life and the dangers and discomforts of life in the woods and on the rivers. Winner, International Film & TV Festival gold medal and New England Historical Association Media Award. 30 min., color and b&w, sound.

Gold Medal Winner!

$19.95/NHF members $16.95

Legends of American Skiing

Brown's Berlin Mills Collection

This video is a documentary of the history of North American skiing, bringing together still photos, period music, and film dating back to 1916. Authentic thrilling footage that preserves the birth of one of America's greatest sports. 80 min., color and b&w, sound.

$29.95/NHF members $24.95

All But Forgotten

Career of 1920s Maine author and film producer Holman Francis Day. 30 min., color and b&w, sound.

$14.95/NHF members $12.95

Tales of Wood & Water

Joanne Meserve Collection, frame blowup by John E. Allen, Inc.

Documentary on Maine's wooden boat culture visits boat yards large and small. Modern cold-molding techniques for constructing a mahogany speedboat and an elegant yacht contrast with 1919 footage of the launching of the four-masted schooner *Doris Hamlin* in Harrington, Maine. 60 min., color, sound.

$29.95/NHF members $24.95

Earliest Maine Films

New edition! More old footage!

Drawing a Lobster Pot (1901) is the earliest surviving film known to have been shot in Maine. (15 sec.)

Trout Fishing, Rangeley Lakes (1906) shows sports arriving by train and steamer, a typical Rangeley camp and guests in three-piece suits catching trout. (9 min.)

Canoeing in Maine (1906) shows a Moosehead Lake canoe trip, with steamboats, fishing, and lake and river canoeing. (9 min.)

Logging in Maine (1906) shows men working to prevent a logjam on a river. (13 min.)

The How and Why of Spuds, techniques and equipment of potato farming in Aroostook County in 1920. (13 min.)

Total length 44 min., b&w, silent with titles.

$16.95/NHF members $14.95

From Stump to Ship: A 1930 Logging Film

Our most popular video!

The most complete look at the long-log industry includes felling trees in winter with cross-cut saws, the spring river drive and work in a steam-powered mill. Original 1930 script spoken by humorist Tim Sample. Project won the American Association for State and Local History award of merit. 28 min., b&w, sound.

$19.95/NHF members $16.95

An Oral Historian's Work with Dr. Edward Ives

Skills and techniques of an oral history project demonstrated by a world's authority. 30 min., color, sound.

$39.95/NHF members $34.95

Ride the Sandy River Railroad

JLB Inc.

From the 1870s to 1935 the Sandy River Railroad in Maine was one of the country's best two-foot-gauge railroads. Very clear and complete views of the Sandy River Line with engines, railbuses and snowplows. 30 min., b&w, silent with titles.
$24.95/NHF members $19.95

Around Cape Horn

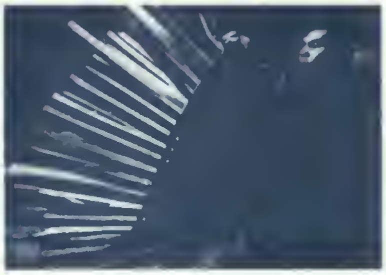
Mystic Seaport

In 1929 the last great days of commercial sail were passing. During that year Capt. Irving Johnson sailed aboard the massive bark *Peking*. He filmed the crew's daily activities and spectacular scenes from high aloft during a storm rounding Cape Horn, and narrated the film. 37 min., b&w, sound.
$24.95/NHF members $19.95

Bonsoir Mes Amis

A video by Huey, this film is a portrait of the lives of two of Maine's finest traditional Franco-American musicians, Ben Guillemette and Lionel "Toots" Bouthot. 46 min., color, sound.
$29.95/NHF members $24.95

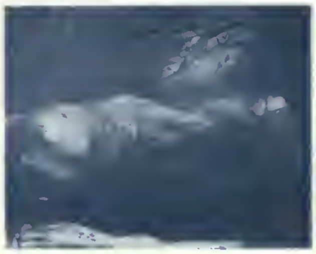
Our Lives in Our Hands


Todd Hoffman

Micmac tribespeople in Aroostook County have relied on basketmaking and migrant seasonal labor for subsistence since the mid-1800s. Members of the Aroostook band of Micmac Indians have formed a cooperative to find wider markets for their native craft. 50 min., color, sound.
$24.95/NHF members $19.95

Note: This videotape is available from NHF for home use only. Schools and other institutions needing public performance rights please contact DER at (617) 926-0491.

Mount Washington among the Clouds


Bill Roy/State of N.H.

An early history of Mt. Washington, 1852–1908. A portrayal of life at the top: the hotels, newspaper, and building of the cog railway. 30 min., color, sound.
$24.95/sorry, no member discount

Yachting in the 30s

Weetamoe, a 1930 film of the Herreshoff-built J-boat and other short films. 45 min., color and b&w, sound.
$19.95/NHF members $16.95

King Spruce

A circa 1940 look at pulpwood harvesting and river driving. 23 min., color, sound.
$14.95/NHF members $12.95

A Century of Summers

Alternating between old footage and modern interviews, this video explores the lives of both summer and native residents of the town of Hancock. 45 min., color and b&w, sound.
$19.95/NHF members $16.95

The Ways at Wallace and Sons and *The Bank Dory*

The building of the *John F. Leavitt* and of a Nova Scotia dory. 58 min., color, sound.
$24.95/NHF members $19.95

Ice Harvesting Sampler

Five short silent films from the 1920s–1940s showing a near-forgotten New England industry. 26 min., b&w, silent with titles.
$14.95/NHF members $12.95

Norumbega: Maine in the Age of Exploration and Settlement

NORVMBEGA
Norum bega
Claudia
Maine Humanities Council

This videotape examines the history of the region called Norumbega, from the first voyages of European exploration in the late 1400s to the establishment of the state of Maine in 1820. Originally a multi-image slide show used in statewide public programs, this video is a fast-paced introduction to early Maine history. 14 min., color, sound.
$19.95/NHF members $16.95

Maine's TV Time Machine

WABI

A compilation from Maine's oldest TV station, WABI-TV, including television news, sports and local commercials from the 1950s and early 1960s. A view of regional culture in the Cold War period never before possible. Narrated by veteran radio and TV journalist George Hale. Includes 12-page booklet identifying each story. Call for information on lesson plans! 34 min., b&w, sound.
$14.95/NHF members $12.95

The Essential Library of Videos of New England Life

Nonprofits, build your collection. Buy 6 or more tapes and get 50% off the regular price.

Choose from all 21 of NHF's titles. A sample selection:

- ☐ From Stump to Ship $9.98
- ☐ Earliest Maine Films $8.48
- ☐ Dead River Rough Cut $14.98
- ☐ Legends of American Skiing $14.98
- ☐ Woodsmen and River Drivers $9.98
- ☐ Around Cape Horn $12.48

SPECIAL
for nonprofit organizations

Join Northeast Historic Film as a nonprofit member for just $35. Buy 6 tapes and save!

Your membership brings big savings and other benefits:

- ☐ *newsletters*
- ☐ *technical services*
- ☐ *Reference by Mail*

Bring this to your library!

Offer good through March 31, 1993

NHF Membership

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

Regular members, $25 per year, receive a subscription to *Moving Image Review*, notice of screenings and events, loan of one reference tape at no charge, and discounts on materials distributed by NHF.

Educator/Student Members, $15 per year, receive all regular membership benefits. This category is for teachers and students at any level.

Nonprofit Organizations, $35 per year, receive all regular benefits of membership, including loan of one reference tape at no charge, plus additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services. See offer at left for big videotape savings.

Associates (Individuals) and Corporate Members, $100 per year, receive the benefits of regular members, special recognition in *Moving Image Review*, and loan of five reference tapes at no charge.

Friends, $250 per year, receive all benefits of regular membership and, in addition, loan of ten reference tapes at no charge.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

Your dues are tax deductible to the extent allowed by law.

Reference by Mail

Members of Northeast Historic Film are invited to borrow from the circulating reference collection of Videos of New England Life. For the list of over 40 videotapes, please call or write.

Many organizations—historical societies, libraries, schools—use tapes from the Reference by Mail collection for public programs.

Membership and Order Form

Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 USA

Ordered by

Name ____________________
Address ____________________
City ____________________
State __________ *Zip* __________

Ship to (if different from above)

Name ____________________
Address ____________________
City ____________________
State __________ *Zip* __________

Purchase	*Qty.*	*Total*
☐ Special Fourth Class mail: add $2.00 plus $1 each additional item ☐ Priority Mail: add $3.50 plus $1 each additional item ☐ UPS: add $3.50 plus $1 each additional item	Subtotal	
	Tax: ME residents add 6%	
	Shipping and handling	

☐ ***Please send Reference by Mail list!***

Membership/Specify level, please: __________

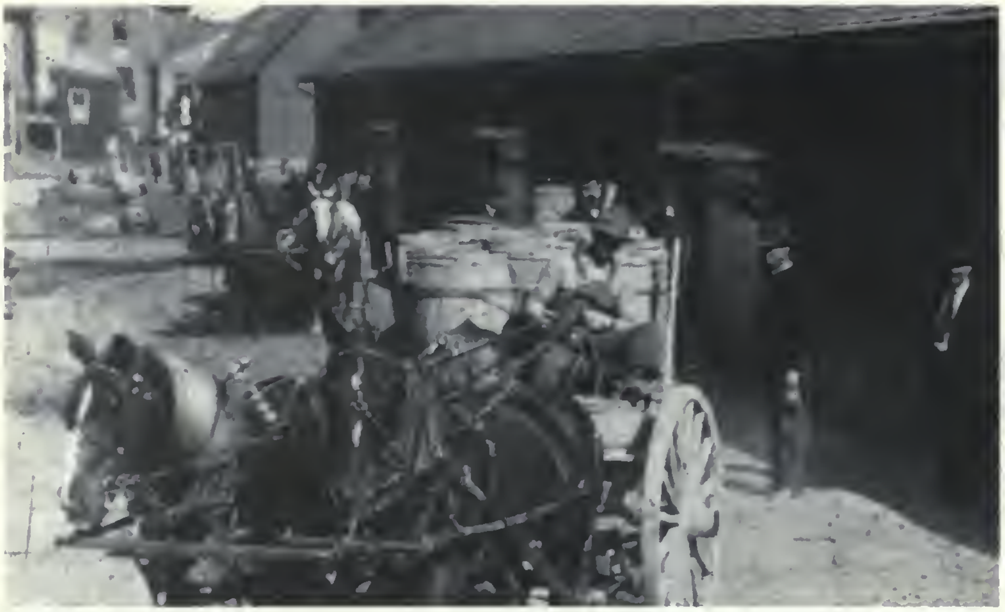
TOTAL __________

Payment Method

☐ *Check or money order—make check payable to Northeast Historic Film*
☐ *Institutional purchase order #* __________
☐ *Visa* ☐ *MasterCard* *Credit card #* __________ *Expiration date* __________

Questions? *Call Libby Rosemeier at (207) 469-0924*

Credit card signature __________



From 1920s film in the Michael J. Bernard Collection

Potato Barrels Transported from Farm to Town in Presque Isle, Maine.

Videos of New England Life Catalog, page 9

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Northern Maine Movies

Aside from a single title at the National Archives, surviving film of northern Maine's rural economy before 1930 has been unknown.

In September, a Presque Isle, Maine theater owner, Michael J. Bernard, donated two reels of Aroostook County agricultural life to Northeast Historic Film.

Potato and Apple Harvest, and Hunting contains horse-drawn carts carrying potato barrels to in-town storage, and fields under cultivation and harvest. Intertitles increase the values of the views by identifying places and activities, e.g., "Riverside Farm, largest seed farm in Maine, produces 50,000 bushels annually, Hoyt and Wheeler, props."

Orchard footage of men and women participating in the Aroostook County apple harvest is followed by street scenes in Presque Isle.

The reel concludes with promotion for hunting lodges including the Dauntless and Shamrock Camps with guides, sports and their dogs.

A second reel, ***Northern Maine Fair, Presque Isle, 1928***, was locally produced by the Frontier Film Co., Fort Fairfield, Maine, with photography by C. W. Benjamin. The film features Governor Brewster and fair exhibits. Automobile transportation was a cause for pride, as views of parked cars are marked by the title, "How's this for a parking ground?" Nitrate deterioration has claimed portions of the reel.

The 35 mm. films are slated for copying to safety stock. The lab work alone will cost around $4,000. Funds in support of this preservation work will be sought from state and federal grant programs. At least 50% in matching funds from other sources will be required. ■

Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Picture

Summer 1993

Executive Director's Report p.2
Summer Calendar p.3
One Hundred Years: The Concord Theater, NH p.4
New Reference by Mail Videos p.6

Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769.

Film and Video Collections Update

Donations received in the last few months ranged from two 1906–07 Pathé films, ***Aladdin*** and ***Sambo as Footman,*** to a 1993 Hi-8 videotape of Partridge Drug Store's last day.

The collections since the start of the year represent 265,000 ft. of film and 220 hours of tape.

The Pathé titles, projected outdoors in a Manchester, NH, neighborhood, relate to NHF's community moviegoing research and will be preserved by a major archives. The other accessions are part of NHF's mission to collect northern New England moving images.

Known for Public Programs

To make these moving images accessible many of the organization's resources go toward public programs: community screenings, and workshops, videotape distribution (sales and loan to members through Reference by Mail), and research services.

Exciting New Building

Since July 1992, when NHF purchased the 1916 Alamo Theatre building as a headquarters, the board, staff, volunteers and members have been helping plan the long-term future of the organization. The building was an abandoned shell. Envisioning it as a lively regional center for the century's media requires imagination and a new level of strategies and resources.

Collections, the Heart of NHF

While maintaining public programs and upgrading the headquarters have been recent priorities, NHF's film and video collections—the heart of the organization—are no less interesting or demanding. Television film, home movies and independent productions reflecting the life of the region are sheltered, organized and annotated at the archives. Some of the newest acquisitions:

- **The WAGM-TV Collection**, 100,000 ft. of 16 mm. film, all that is known to survive of newsfilm from the Presque Isle, Maine, station. The texture of everyday life is a large part of the WAGM-TV collection: public affairs programs on such topics as local construction of public housing in the early 1970s including interiors of housing deemed substandard and duly demolished,

continued on p. 2

Respect for home movies and implication of their long-term value can be seen in the sturdy wood case with leather corners and handle by Bell & Howell. The case, containing 16 mm. amateur film from the 1920s and early 1930s, was donated by Leon Tebbetts of Hallowell, Maine. Photo by Darwin K. Davidson, Deer Isle, Maine.

Executive Director's Report

A year ago we pried the plywood off the Alamo Theatre building and moved in. We hoped the building would give us space for growing collections and activities and that it would be a base for services to the community.

On our first anniversary I'm pleased to report the building is living up to its expectations. Office space is sufficient, and storage spaces are shaping up. We're testing a temperature- and humidity-controlled vault more than twice as big as the original vault in Blue Hill.

Architect Christian Fasoldt has drawn up plans for renovations to the building including sealing the basement and creating exhibition space and a public screening area.

We've submitted grants to obtain funding for the next phase. With luck, and $125,000, we can start construction over the coming winter.

Community Activities

Right away we became involved with the community by co-hosting a free screening series with HOME Coop in January and February, and holding events for the Bucksport Historical Society, Orland Historical Society, and the Bucksport Senior Citizens group. We helped high-school students with access to video-editing equipment and donated videotapes to the Buck Memorial Library.

This summer Bucksport independent filmmaker Diane Lee will produce a short 35mm film, ***Who Will Say Kaddish for Shapiro?*** out of the Alamo. We're putting together, with help from the Maine Humanities Council, an exhibition and screening area for summertime visitors.

All these activities indicate a greater interest and wider range of possibilities than we had dared to hope for.

The local response has encouraged us to expand the size and scope of public performance and exhibition space as well as research and study center areas in the renovation plans.

New Board Members

I am excited to report the election of two new members to Northeast Historic Film's board of directors:

Richard Rosen, 1977 University of Maine graduate with a degree in business finance, a life-long resident of Bucksport, third-generation owner of Rosen's Department Store, vice president of the board of the Bucksport Regional Health Center, co-founder and past president of the Bucksport Bay Area Chamber of Commerce and board member of the Private Industry Council. We count on his sound advice to give us a clear perspective on the Bucksport area.

Alan McClelland lives in Camden and first came to our attention in his role as volunteer manager of the Owls Head Transportation Museum archives. At the NHF board meeting in May he was elected Treasurer and named chair of the Long Range Planning committee. Careful fiscal policy and a well-conceived strategic plan are essential to the organization at this time of challenging growth and change. We're grateful that Alan has agreed to provide leadership in these important areas.

David S Weiss

David S. Weiss
Executive Director ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to preserve, and make available to the public, film/videotape of the northern New England region. This purpose will be carried out by activities including, but not limited to, a comprehensive survey of moving image resources of interest to the people of northern New England; the preservation of film/tape through restoration, duplication, providing of technical guidance and vault storage; a touring program to bring materials to audiences throughout the area; and the establishment of a study center, including resource materials and reference copies of motion picture films and videotapes.

Collections

continued from p. 1

agriculture, the arrival of a fair, which then included "red hot exotic girls."

The 20-year mark invokes thoughts of preservation to many moving-image creators. 1970s donations:

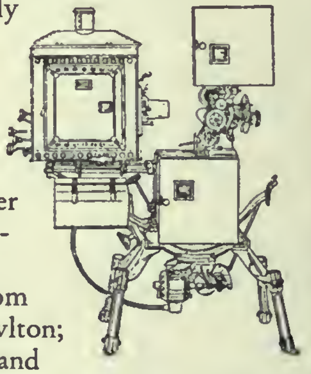
- **Maine Public Broadcasting**, 150 hours of public affairs, music, comedy and outdoor life programs;
- **Ben Levine's** 70 hours of Maine arts and culture including the first Common Ground Fairs;
- **Stu Silverstein's** documentary, ***Donald Bakes Bread.***

And more recent material:

- **WCSH-TV**, Portland, 46 videotapes relating to Maine student Samantha Smith, known worldwide for her interest in world peace;
- **WABI-TV**, Bangor, hundreds of political commercials of the 1992 campaigns.

Equipment

Besides the original Simplex projectors, which left the Alamo Theatre in 1956 for the theater at the Bangor Mental Health Institute and were returned to their home this year, here is some of the equipment NHF received: an RTI Cinescan and film chain from WPXT-TV; three RCA quad videotape machines from MPBN; a video camera and other equipment donated by Earle Fenderson; a video camera and tripods from Keith Davison; a Powers Cameragraph projector and stand from the Harrises family of Manchester, New Hampshire, thanks to a referral by the Manchester Historic Association; 8mm equipment from John D. Knowlton; and a camera and projectors from Mr. and Mrs. Benjamin Blodget of Bucksport. ■



Grants in Action

The National Trust for Historic Preservation made a grant of $1,500 to help plan for the future of NHF's building, one of northern New England's oldest structures built as a cinema.

Architect Christian H. Fasoldt of Camden, Maine, was retained because of experience on historic preservation projects including the Belfast Opera House and the Rockport Opera House. With the National Trust funds, Fasoldt produced a report, "Review and Analysis of the Alamo Theatre Building," a first step in planning renovations.

The Maine Humanities Council made grants totaling $6,200 for "Preparing a Strategy for Future Uses of 16 mm. Film Circulating Collections," a project to investigate the future of the Humanities Resource Collection, once available through the Maine State Library.

NHF hired film consultant Audrey Kupferberg, who has worked at the American Film Institute and directed the Yale Film Study Center. She assessed the existing collection and will participate in establishing a new circulating film and video program to be administered by NHF staff.

National Video Resources made a grant of $14,750 for "Videos of New England Life: A Regional Distribution Initiative" to develop the identity of NHF's line of videotapes, upgrade business procedures and place point-of-purchase displays in retail locations.

The effort will realize the synergistic benefits of a recognizable product line, wider exposure and a base for expanding the line.

David Weiss reports, "We're thrilled at the support of National Video Resources. This was a competitive process with 50 applicants and only 18 grants given. Revenues from video sales are crucial to the archives' operating budget. Regionally focused material has great potential and we're pleased to be developing an area that helps our bottom line and benefits cultural awareness and preservation."

The Grace Jones Richardson Foundation gave $27,000 towards production of Diane Lee's 35 mm. independent film. ■

Summer Calendar

NORTHEAST HIS ORIC FILM
NORTHEAST HISTORIC FILM

EXHIBIT & SCREENING HOURS

NHF's open house hours during the summer will be Monday, Wednesday and Friday from 9 am to 3 pm.

ARTS & CULTURE

August 5–8 at the Maine Festival, Thomas Point Beach, Brunswick. Northeast Historic Film will be in the Maine Enterprise tent and a presenter in the new Arts & Community Organizations program.

This is NHF's sixth year at the Maine Festival, an event celebrating the artistic and cultural traditions of Maine at a beautiful waterfront park.

August 13 the Bethel Historical Society, Bethel, Maine, will host ***Timothy's Quest*** (1922), a made-in-Maine feature film written by Kate Douglas Wiggin and directed by Sidney Olcott.

With a piano score of period music compiled and performed by Danny Patt, whose career as a silent-film accompanist began in 1924. Contact Stanley Howe, director Bethel Historical Society, 824-2908.

August 17 the Vinalhaven Historical Society will present Charlie Chaplin's ***Tillie's Punctured Romance.*** Contact Roy Heisler, 863-4318.

THE FAIR SEASON

September 3–6 NHF will have its own tent on the fairgrounds at the Blue Hill Fair, Blue Hill, Maine.

September 19 the NHF booth will try the Farmington Fair in Farmington, Maine.

September 24–26 a return engagement at the Common Ground Fair, Windsor, Maine, in the film building (turn left inside the main gate). The screening schedule is printed in the 1993 Fairbook.

September 29–October 6 the Farm Museum at the Fryeburg Fair, one of northern New England's largest agricultural fairs, hosts NHF's booth.

NATIONAL CONFERENCES

The Fast Rewind III Conference in Rochester, NY. July 24 Karan Sheldon will participate in "Talking Histories: Producers, Exhibitors and Audiences Share their Perspectives."

In October, the Association of Moving Image Archivists will meet in Chicago, hosted by the Chicago Historical Society.

In January 1994 David Weiss will participate in a panel on the use of archived materials when the American Historical Association meets in San Francisco. ■

As part of our interest in the century of northern New England interaction with motion pictures, we ask, Who runs the theaters? Who goes to them?

Theresa Cantin operates the Concord Theater on Main Street in New Hampshire's state capital, Concord.

Cantin remembers Lottie Pierce Merchant, owner and manager of Manchester's Lyric Theater in the early 1920s. Mrs. Merchant, who took tickets every day in her theater, was more welcoming to children than other Manchester theater managers. She was said to have $150,000 in the bank—collected in change from young moviegoers.

Mrs. Merchant's audience is long gone. Miss Cantin, 60 years after the opening of her theater, keeps her doors open two shows a night. She talked to Eithne Johnson, past editor of The Velvet Light Trap *and assistant editor of the* Journal of Film and Video, *and videographer Sanjeev Chatterjee. Parts of the interview are reproduced here.*

I started in 1933; my father was half-owner with another man. I started as the cashier and bookkeeper. We were three sisters and we worked here at the theater together from 1947.

CONCORD THEATRE
NOW PLAYING
MADE IN AMERICA
RATED PG 13
SHOWN AT 7&9
ADULTS EVE 6.00
CHILDREN UNDER
3.50

Matinees
I had a lot of variety. Weekends we had Roy Rogers, Gene Autrey, the Bowery Boys, the Stooges, we used to have standing room all the time. The children were the afternoon. The second show 200 more kids waiting to come in. The Star Theater was the same way. And the Capitol used to pack. I'm telling you things have changed.

We had ushers. We were very strict and the children behaved because the ushers were right there in case of any disturbances. We were babysitters.

Keeping the Peace
Everybody behaved very nicely here because if they didn't behave we'd ask them to leave and then not let them in for six months to come. One of them had brought a little liquor and had indulged and we noticed it and we had to put her out.

Concessions
I went to the bank and borrowed money to put the concessions in in 1948. It is the same popcorn machine now. We did have to get a new kettle once upon the time, along the way. Popcorn and candy. Popcorn was a real good item, five cent bag.

The Program
We used to change twice a week. The good pictures would be on Sunday, Monday, Tuesday.

The Star Theater [around the corner] used to change three times a week. Then I decided that I wanted to change three times a week. Wednesday and Thursday I repeated after the Capitol, Betty Grable and all those strong pictures that they used to play. Friday and Saturday, two days only, were my small pictures: Monogram, Republic.

We had 500 seats and I figured we could pack my house just the same.

Double features on the weekends. A western with another variety like either an action picture or a mystery or something different.

Short Subjects
We had the Three Stooges and all kinds of small comedies, 15 minutes or so. The Three Stooges were very popular with both [children and adults.] The newsreels, cartoon, serials. When we had a serial we would not play a comedy. We'd have a serial and every week we'd continue the serial. That was very strong at the start. Then when it faded away I started with the comedies.

Amenities
We are air conditioned. I put it in myself along the way. Can't remember the year. We need it.

Cinemascope was 1954, that's when I put in the big screen. We used to have such a small screen and except for the Shea Circuit nobody else had it.

The people prefer the big screen. Everywhere you go now it's all small screens, except in Keene, the Colonial has a huge screen, beautiful. It's a big house.

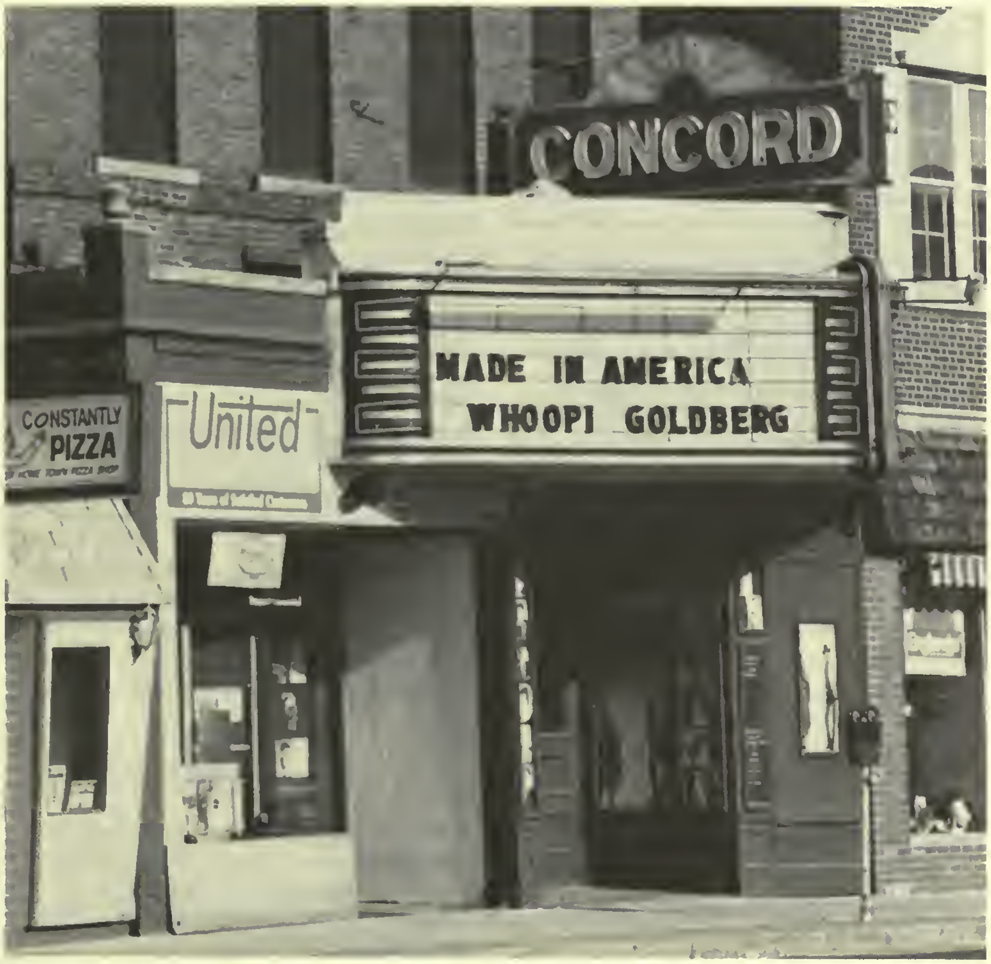
Projection
We had union men [for projection] when our partner was there. And then when I took over it was still union. My brother had gone to Boston to learn how to become a projectionist because the union here would never have shown him how to run the machines. They were protecting their jobs.

He taught my sister Laurie how to run the machines and she ran the machines for almost 40 years. We've been running without union for years and years. Now we have a platter [projection system] installed two or three years ago.

The Customers
It was always the same customers, they just walked in. Years ago people didn't care what you were playing, they just walked in.

They used to go to the Capitol, they used to come here and they used to go to the Star. They used to go to all the pictures in the city.

When we first opened it was 10 cents for the children, 20 cents in the



afternoon for the adults and I think it was 25 cents or 30 cents at night.

Lawyers, doctors, white-collar people, lower class, in between, all mixed. Depending on the pictures. Years ago it was always the same faces. But today they come from all over.

Concord has not grown very much, we're only 36,000 people. Depending on the picture, if it's a teenage picture you get the teenagers, if it's an art picture you get the people that care for the arts.

You don't see [older people] any more. It's all a new generation.

A lot of young people come and say, "My father and mother remember you." They say they used to come here all the time.

Drive-Ins

In 1951 the Star Theater closed. In 1952 the Concord Drive-In came in. So much competition that it was very hard to keep going.

We had pictures but the attendance wasn't good. Everybody went to the drive-ins. Even the Capitol was almost knocked cold, and they had a big house.

The drive-ins were something new. Drive in, sit in your car. People used to bring lunches. They had a concession—if you didn't have your lunch you could go to the concession.

A lot of people used to bring their own beer, their own liquor. In other words they were having a fiesta at the same time as watching the movies. The mosquitoes would eat you alive.

Trade Meetings

I never bothered to mingle. I was a woman. A lot of people used to go to Boston to these meetings. They were mostly men that were running the movies, the exhibitors were mostly men and I never bothered. Not the meetings. I used to go for films.

We used to go to Boston every two weeks or so. I used to go and see the branch managers. After a while I knew them all. I did some business and then we'd take in a ballet or take in a movie or opera.

Women Managers in Manchester

The Empire in Manchester once belonged to a woman. She took over and she couldn't make a go of it.

She used to say to me, "Why don't we go to Boston? Don't you want to learn anything?" I don't think there was anything to learn there. All you have to learn is your pictures and what you put on the screen. She had to close up in no time.

A Mrs. Merchant on Hanover Street in Manchester ran the Lyric for years and years. She was very successful. She only had 275 seats and she'd pack them every night. The Shea Circuit would play first runs, she'd play second runs and the Rex Theater played third runs. They all made money, and she made really a lot of money.

She retired when she was very old, never had any children but helped a lot of college boys through school. Her husband used to be very friendly with the bankers but he didn't do much work. He didn't have to—she was making enough money.

Childhood

I belong to St. Anthony's parish in Manchester. I went to school there up to ten years old. Then ten to fourteen years old I was at the convent in Boscawen, New Hampshire. I stayed there as a boarder. I felt as if I was in jail. But today I realize the good that it did me.

Audience Relations

I don't know how many people say, "Hi, Theresa," "How are you, Theresa?" I don't even know their names. But they know mine.

Just a few months ago I did have a woman who walked out with her husband, the language was very bad. They showed sexy scenes, you know. She walked out. She said, "I didn't think that they showed things like that on the screen." And I looked at her and I felt like saying, "Where do you come from?" But I didn't. I said, "I'm so sorry, we don't make them you know." ■

Reference by Mail

Here are some of the newest additions to Reference by Mail. The complete list of VHS videotapes contains many more titles and other topics including Woods Work, Early Film, Franco-American Life, Television and Oral History.

Return Instructions
The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be in the mail on their way back to NHF five days after they are received.

Public Performance
Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. If you have a particular date in mind, call ahead to ensure availability. Where there is no PERF, the tape is **for home use only** and may not be shown to a group.

Members of Northeast Historic Film are invited to borrow from the circulating reference collection of Videos of New England Life. For the list of over 60 videotapes, please call or write.

See order form for details.

Videos for Sale
Many of these tapes are available for purchase through NHF; tapes that may be bought are listed with a check mark.

City Life

✓ *Roughing the Uppers: The Great Shoe Strike of 1937*, a documentary by Robert Branham and students of Bates College about the CIO-organized shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

Country Life

✓ *Ben's Mill*, a documentary about a Vermont water-powered mill. 60 mins. col., sd. PERF

✓ *Dead River Rough Cut*, the lives and philosophies of two woodsmen-trappers, rough language and all. A film by Richard Searls and Stuart Silverstein. 1976. 55 mins. col., sd.

Down East Dairyman, produced by the Maine Dept. of Agriculture to demonstrate work in a dairy, including beginning a herd and processing milk. 1972. 14 mins., col., sd. PERF

✓ *Sins of Our Mothers*, presents the hearsay and legends of Fayette, Maine, as living things. 60 mins. col., sd. PERF

Fisheries

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of frozen lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Tuna Fishing off Portland Harbor, Maine, off-shore fishing with a Maine sea and shore warden and intertitles, e.g., "Oh Boy! This is a small one, but look what he did to the harpoon iron!" ca. 1930. 10 mins., b&w, si. PERF

Geography

✓ *Mount Washington Among the Clouds*, a history of the hotels, newspaper and cog railway, 1852–1908. 30 mins., col., sd.

Mysteries of the Unknown: A Documentary about our Community, an outstanding student video about Bucksport, Maine, with original music. 1990. 30 mins., col., sd.

Performing Arts

✓ *Bonsoir Mes Amis*, a portrait of two of Maine's finest traditional Franco-American musicians, Ben Guillemette and Lionel "Toots" Bouthot. By Huey. 1990. 46 mins., col., sd.

Political Discourse

Jerry Brown Speaks in New Hampshire, from the 1992 presidential campaign. 28 mins., col., sd. PERF

Ella Knowles: A Dangerous Woman, a video documentary on a leading 19th-century suffragist & Bates College graduate by Robert Branham and students. 1991. 25 mins., col., sd.

Transportation

✓ *Around Cape Horn*, Captain Irving Johnson aboard the bark Peking films everyday activities and spectacular storms rounding the Horn. 1929. 37 mins., b&w, sd.

✓ *Ride the Sandy River Railroad*, one of the country's best two-foot-gauge railroads. 1930. 30 min., b&w, si. with intertitles.

Welcome, New Members!

NHF is pleased to welcome 70 new members. Thank you all for taking a special interest in the work of the organization, and for helping us succeed.

Corporate and Associate Members
Lewis & Malm, Don Lewis
Modular Media
Clare Sheldon

Nonprofit Organizations
The American Experience, WGBH-TV, Eileen Mulvey
Boothbay Railway Village, Maureen Stormont
Coastside Parks & Recreation, Inc., Ken S. Lundie
Ellsworth Public Library, Patricia R. Foster
Essex Shipbuilding Museum, Diana H. Stockton
Farmington Public Library, Jean Oplinger
Farnsworth Museum, Deborah Vendetti
Lake Champlain Maritime Museum, Art Cohn
Margaret Chase Smith Library Center, Gregory Gallant
Market Square Health Center
Pemetic Elementary School, Ellen Gilmore
Pittsfield Public Library
Reiche School, Judd Evans
Vassalboro Public Library, Betty Taylor
Vinalhaven Historical Society
Wiley House Treatment Center, John Waters
Wilton Historical Society
Yarmouth Historical Society, Ms. Marilyn Hinkley

Regular Members
Herb Adams
Kathy Anderson
Esther Jones Bissell & Roy V. Heisler
Ben & Jeannette Blodget
Neal & Betty Butler
Charles S. Commiskey
David & Dani Danzig
Peter Dickey
Neal C. Dow
Calvin W. Dow
Lynn Farnell
Steven Feia
Ann & Everett Foster
Yves Frenette
Terry Hoffer
Ned Johnston
Audrey & Larry Kolloff
Mark Letizia
Roy Lockwood
Eugene Mawhinney
Lewis Nichols
Ruth & Bill Pfaffle
Annie Proulx
Ken Quimby, Jr.

Mr. & Mrs. Charles Reid
Mr. & Mrs. Robert E. Rosie
Dr. Marshall Smith
Pat & Roy Snell
Drs. L. & M. Temeles
Ethel B. Turner
Arthur C. Verow
Nola Wass
Tappy & Robin Wilder

Educator/Student Members
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Scott Andrews, Chewonki Foundation
Thomas Boelz
Patricia Conant, Dirigo High School Library
Eithne Johnson & Eric Shaefer
Carol King, Wells Jr. High School Library
Jim Laukes
Alex Silverman
Michelle B. Stevens
Gifford Stevens, Hampden Academy
Richard & Laura Stubbs
D. Tibbetts, Lincoln Middle School
Seth Wigderson, Univ. of Maine, Augusta ■

Available for Purchase by Institutions Only

Ben's Mill, a film by Michel Chalufour and John Karol. In Barnet, Vermont, Ben Thresher runs a waterpower mill, a link between the age of craft and the industrial age. Using an amazing array of tools, Ben makes a wooden tub for watering cattle and a horse-drawn sled. Without Ben, recycler and hoe-handle fixer, "there's going to be a lot of people who'll say where they hell are we going to get this work done?" 60 mins., col., sd. $59.95 includes public performance rights.

Sins of Our Mothers, written and directed by Matthew Collins. "Every small town in Maine has its legends, some of them true." This is the story of Emeline, who went to the Lynn textile mills at the age of thirteen—and suffered a shocking fate. Her story, told only in whispers in the tiny town of Fayette, is retold here by people of the town and its landscape. It gives insight into the taboos and punishments of women's lives in the past. 60 mins., col., sd. $59.95 includes public performance rights.

Other titles available for purchase by individuals and groups. Call or write for complete list.

NHF Membership

As an independent nonprofit organization, NHF depends on its members. Please join and renew!

Regular members, $25 per year, receive a subscription to *Moving Image Review* and discounts on materials distributed by NHF.

Educator/Student Members, $15 per year, receive all regular membership benefits. This category is for teachers and students at any level.

Nonprofit Organizations, $35 per year, receive all regular benefits of membership, additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services.

Associates (Individuals) and Corporate Members, $100 per year, receive the benefits of regular members, special recognition in *Moving Image Review*.

Friends, $250 per year, receive all benefits of regular membership and a hug. ■

Membership and Order Form

Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 USA

Free Reference by Mail!

Educator/Student Members, Regular Members and Nonprofit Organizations may borrow a total of THREE tapes (one shipment in any one membership year) without any charge. Includes free shipping!

Associates (Individuals) and Corporate Members may borrow a total of 15 tapes (five shipments of up to three tapes each) without charge.

Friends may borrow a total of 30 tapes (ten shipments of up to three tapes each) without charge.

Tapes in addition to those allowed free with your annual membership may be borrowed (up to three at a time) for a $5 shipping and handling fee to cover each shipment.

Ordered by

Name ______________________
Address ______________________
City ______________________
State ______________ *Zip* __________

Ship to (if different from above)

Name ______________________
Address ______________________
City ______________________
State ______________ *Zip* __________

☐ *Please send Video Sales Catalog!*

☐ *Please send Reference by Mail list!*

Purchase or Reference by Mail	*Qty.*	*Total*

Purchases:
☐ Special Fourth Class mail: add $2.00 plus $1 each additional item
☐ Priority Mail: add $3.50 plus $1 each additional item
☐ UPS: add $3.50 plus $1 each additional item

Subtotal ______
Tax: ME residents add 6% ______
Shipping and handling ______

Membership/Specify level, please: ______

TOTAL ______

Payment Method

☐ *Check or money order—make check payable to Northeast Historic Film* ☐ *Institutional purchase order #* __________

☐ *Visa* ☐ *MasterCard* *Credit card #* ______________ *Expiration date* __________

Questions? *Call Libby Rosemeier at (207) 469-0924* *Credit card signature* ______________

Members call toll free 800 639-1636 — Thanks to Long Distance North, Burlington, Vermont

Phillips Lord plays the whiskered Seth Parker in **Way Back Home.** *Thanks to Basil Seguin of Bryant Pond, Dr. David A. Taylor of the American Folklife Center, Library of Congress, and James Phillips and Michael Fiori of Bangor, Northeast Historic Film has opened a file on Phillips Lord.*

Way Back Home

In the 1920s Phillips Lord of Ellsworth, Maine, left Bowdoin College and went to New York where on NBC radio he created a folksy Down East character, Seth Parker, ostensibly drawn from his experiences as a boy in rural Maine.

Lord's mission was to deliver "stories based on country life designed to heal the jaded souls of New Yorkers."

Lord marketed spinoff books: the Seth Parker Hymnal, the Seth Parker Album, Seth Parker's Sunday Evening Meeting and Uncle Hosey, the Yankee Salesman, followed by phonograph albums and a motion picture.

RKO Radio Pictures produced *Way Back Home* (1931) starring Lord and the ingenue Bette Davis.

> Seth Parker, the radio sage, is shedding a rather appealing sweetness and light. . . . His Maine sketches, authentic and amusing studies of the Down East farmers, have made an original contribution to the entertainment of the air. . . . The twangy speech, the homely wit, the barn dances, taffy-pulling gatherings, singing bees—all the real and mellow phases of Yankee village life—are shown humanly and without the elephantine burlesque that might have killed the illusion.
>
> *New York Times*, 16 January 1932.

NHF Looks at Maine Myths

The archives asks whether Lord's Maine sketches bear any relation to Yankee village life.

Down East film comedy and its reception deserve investigation. To our eyes, "elephantine burlesque" is essential: spinster, bumpkin, lovable farm boy. Griffith's *Way Down East* contained the same elements with sentimental songs, a moral dilemma, and uncouth farmyard comedy.

Way Back Home, and the City

Twentieth-century regional loyalty (honored at a distance) and geographic mobility are at play. Shuttling between country and city, one can more readily accept myths about "home." Many of the players came and went from Maine, trailing stories from their other lives: Phillips Lord claimed a Maine heritage, perhaps built primarily on years at a prestigious private college. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 1994

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One Hundred Years: Illustrated Lectures p.4
Library of Congress Film Study p.5
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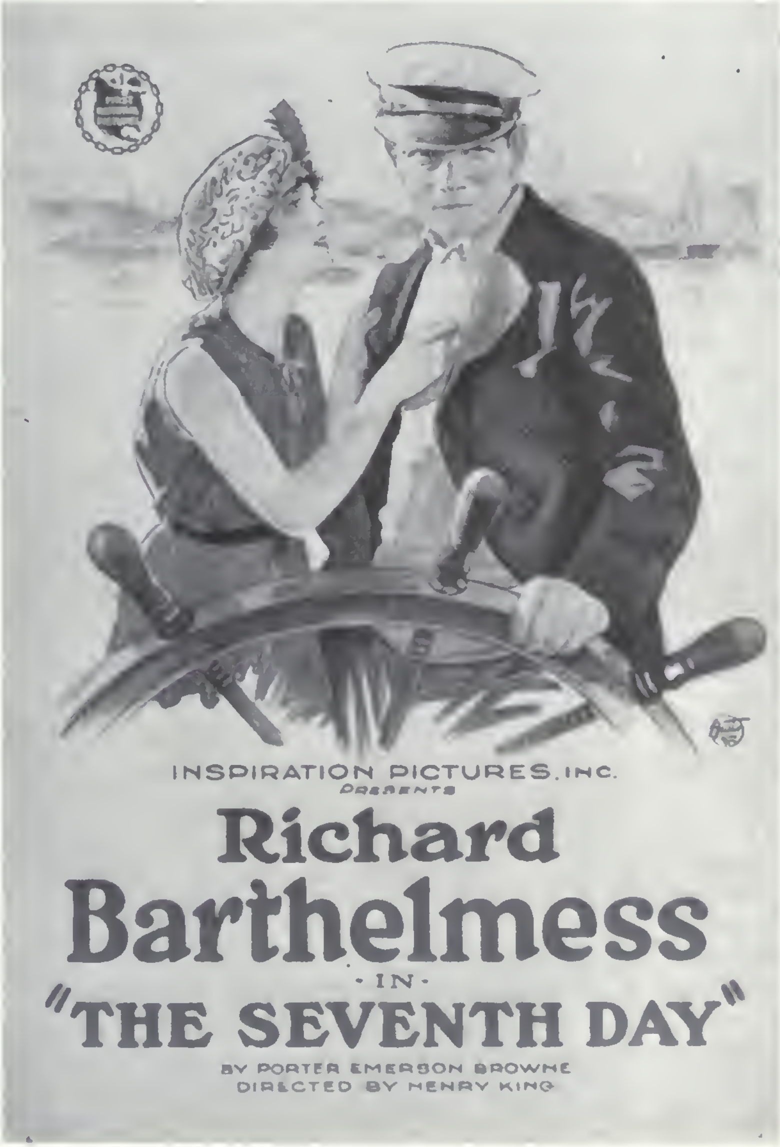
The Archives, Briefly

Northeast Historic Film is a nonprofit organization founded in 1986 for the purposes of cultural preservation and education. Like a library, Northeast Historic Film cares for research materials, primarily films and videotapes, and makes them available to the public.

Moving Image Collections
NHF safeguards more than 3 million feet of film and thousands of hours of videotape, a deep and varied record of the region's culture.

Paper Documents and Other Materials
In addition to moving images, the archives collects information on film and video, oral histories, books and periodicals and related documents.

Independent and Publicly Supported
Northeast Historic Film is supported by donations from individual and institutional members, corporate donations, foundation grants, and fees for services.



Individuals and organizations are invited to join NHF to help support the preservation of the region's culture and history.

This issue of *Moving Image Review* is the longest ever. It reflects increased activities both in Bucksport with community involvement planning and renovating NHF's home in the Alamo Theatre building, and in the wider world, participating in the national film-preservation plan and regional arts and culture initiatives. ■

This one-sheet poster was acquired at the end of 1993, the first poster for a Maine film in the collections. Thank you, Q. David Bowers and the Maine Humanities Council. Northeast Historic Film is interested in posters and lobby cards from these films: Lost Boundaries, Timothy's Quest, Way Down East, Carousel, Peyton Place, Deep Waters, Rider of the King Log, Way Back Home, The Whales of August *and other regional titles.*

Executive Director's Report

A BIG Mess
Renovations to the Alamo Theatre building are progressing well, as many people saw at our holiday open house. A "peanut gallery" window looked over the back half of the building. Visitors enjoying cider and cookies looked into the auditorium space where the first and second floors have been mostly removed, revealing the dirt basement that will be sealed in preparation for the new public space. We are still on track to have the mess cleaned up so that we can hold events in the space this summer. What would you like to see: film, video, music, dramatic readings, vaudeville? Drop me a line, call or try. . . .

Electronic Mail
NHF's e-mail address is

OLDFILM@aol.com

Our long-range planning committee is grappling with defining what kinds of services we will be able to provide as new technologies arrive. A goal for the not-so-distant future is to provide on-line access to our databases. Eventually we will be able to provide images. In the meantime, if you have an e-mail address, let us know.

What's With This Handle?
OLDFILM? There are a couple of reasons. Northeast Historic Film is too long, NHF is too opaque. We wanted something that represented our mission. Film deserves the chance to become old film. NHF is trying to make this a reality for northern New England by safeguarding surviving film that fits our collections criteria. The alternative is GONEFILM. See page 5 of this issue, the Library of Congress Film Preservation Survey, for a look at how real that option is.

Bulletin Boards
The Maine State Archives has a computer bulletin board called the **Maine Archives INformation Exchange** (or MAINE). To subscribe, use your modem to dial 207 287-5797. It's a 24-hour free service. MAINE allows you access to many of the Maine State Archives databases including information on 6,000 photographs and 5,000 maps. You can also get information and notices from the Maine Society of Archivists, the Maine Association of Museums, the Cultural Resources Information Center, and more. E-mail addressed to Oldfilm will reach us.

The **Celebration Shop** bulletin board (run from Noel Paul Stookey's henhouse building, NHF's home until 1992), will have monthly reports from the archives. To subscribe to Celebration Shop, call 207 374-5161. You can explore it at no charge. If you sign up the charges are very modest. E-mail to Oldfilm reaches us there too.

Information on bulletin boards related to independent media appears in "The Art of the Internet" by Luke Matthew Hones in the January/February issue of *The Independent*.

Newest Board Member
Shan Sayles is the newest member of NHF's nine-member board of directors. Shan is a resident of Carmel-by-the-Sea, California, and Cape Rosier, Maine. He has more than 40 years' experience in the film-exhibition business.

Our long-range plan, with many thanks to committee chair Alan McClelland, directs the board to continue growing from 9 to 11 members this year. I look forward to reporting additions to the board in the next *Moving Image Review*. And please, if you have an interest in serving on the long-range planning committee, on the video advisory committee, or becoming involved as a volunteer in another capacity, we would be delighted to hear from you.

Lost Friends
We mourn the recent deaths of members, donors to the archives and friends Earle Fenderson, Benjamin Bigelow Snow, Otto Siebert and Reverend Curtis Beach.

David S Weiss

David S. Weiss
Executive Director ■

Alamo Gatherings
for Volunteers and Friends

On the third Wednesday of every month NHF will hold "Open Alamo" evenings from 5:30 P.M. to 8:30 P.M. The public is invited.

Many Activities Offered
There will be screenings of recent additions to the archives, tours of changes to the building and discussion of upcoming public programs. Dinner is pot luck. Coffee and cider are provided by NHF. Families are invited.

It will be a time for people of all ages to talk with NHF staff about plans and to share their own interests.

Opening the Doors
"Open Alamo" came about because of the success of Wednesday-night community screenings in 1993. Even though there is less space for public screenings, the staff, board and community advisors wanted to keep the doors open and to involve more people in the archives' activities.

Volunteer Sign-Up
People who are interested in volunteering at the archives can sign up for orientation and training sessions in collections care, office help and clean-up. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

W. K. Kellogg Foundation
The W. K. Kellogg Foundation, Battle Creek, Michigan, made a grant of $20,000 to assist in renovating the Alamo Theatre building. "We are pleased to be able to play a major part in this important project," wrote Dr. Joel J. Orosz, Coordinator, Philanthropy and Volunteerism. The Kellogg support will help with the demolition, basement preparation, concrete slab and construction.

The W. K. Kellogg Foundation was established in 1930 "to help people to help themselves." As a private grantmaker, it provides seed money to organizations that have identified problems and designed action programs aimed at solutions. Most foundation grants are awarded in the areas of youth, leadership, philanthropy and volunteerism and rural development.

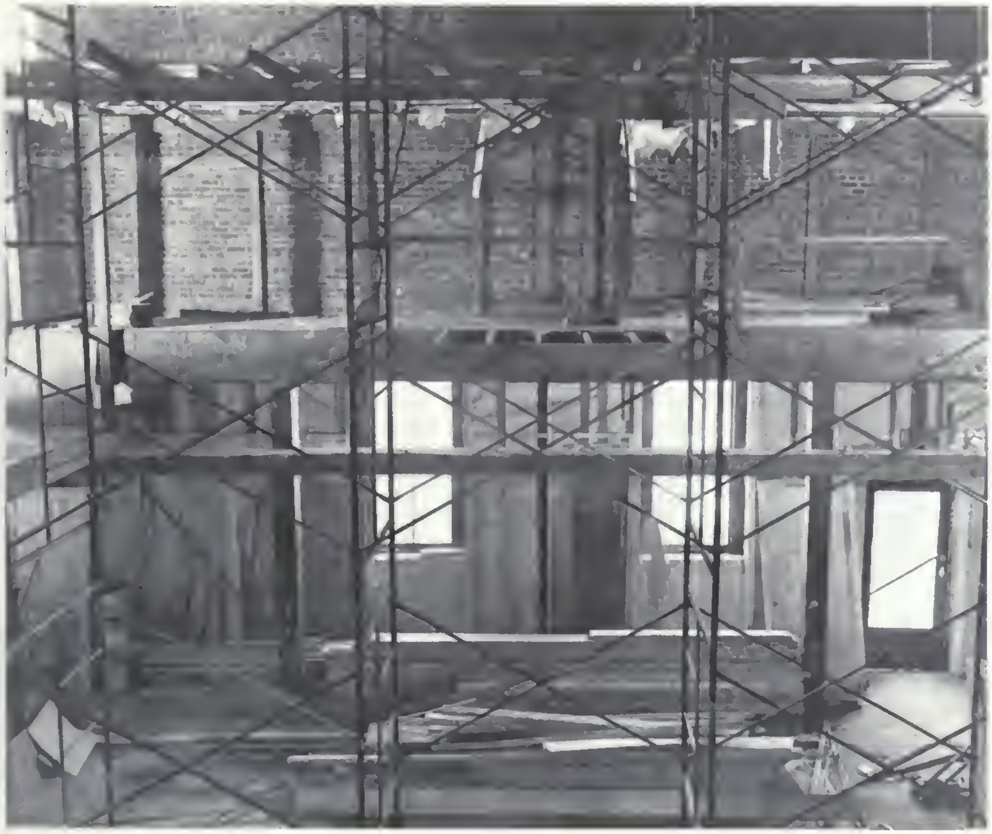
Davis Family Foundation
The Davis Family Foundation provided $10,000 to help create a public-program space in the first floor of the building. The project will help restore a significant and centrally located structure to use, creating a cultural focal point for the area.

The Davis Family Foundation was founded in 1986 by Mr. & Mrs. H. Halsey Davis of Falmouth, Maine, to support educational institutions, hospitals and organizations promoting the arts.

Maine Arts Commission, Rural Arts Initiative
$10,000 was received from the Advancement Grant Program, Rural Arts Initiative, of the Maine Arts Commission. This amount, matched three to one, will help establish a space for public events beginning in the summer of 1994.

The grant was recommended by the commission's interdisciplinary review panel. The panel found that NHF had shown steady growth, had widespread membership and specifically articulates its goals.

A grant of $1,500 was also awarded by the Maine Arts Commission for work with independent filmmaker Gabriel Coakley in the production, presentation and preservation of a documentary film about Deer Isle sculptor George Hardy.



American Film Institute/National Endowment for the Arts film-preservation program granted $2,900 for lab work on 2,000 ft. of 35mm film discovered at the Braden Theater in Presque Isle, Maine, that conveys the social and economic life of Maine in the early 20th century. The film was donated by Michael Bernard and contains Aroostook County agricultural activities.

Sequences were composed with attention to the landscape and the human figures. Presque Isle downtown footage is the only coverage of any town in this northernmost (and largest) Maine county.

The National Trust for Historic Preservation
A final report was submitted for the grant of $1,500 to help plan for the future of the Alamo building, one of northern New England's oldest structures built as a cinema. Architect Christian H. Fasoldt of Camden, Maine, wrote a report, "Review and Analysis of the Alamo Theatre Building."

In-Kind Services
Long Distance North of Burlington, Vermont, donated $1,200 in free long-distance phone service. This company provides a toll-free number used by members and people ordering videotapes.

E-Media Manufacturing, Sanford, Maine, donated 1,000 blank VHS videotapes thanks to NHF president Paul Gelardi.

Matching Programs
Current employees and retirees can make their gifts to NHF go further, sometimes doubling or tripling the gift, by using corporate matching-gift programs.

In 1993 NHF benefited from a number of corporate matching gifts thanks to people who knew about and used their company's programs. Cash matches were received from IBM, New England Electric Company, AT&T Foundation and Time Warner. ■

Renovations on the Alamo Theatre building are bringing the ground floor back down to its original level for a 120-seat auditorium. Photo: Alan McClelland

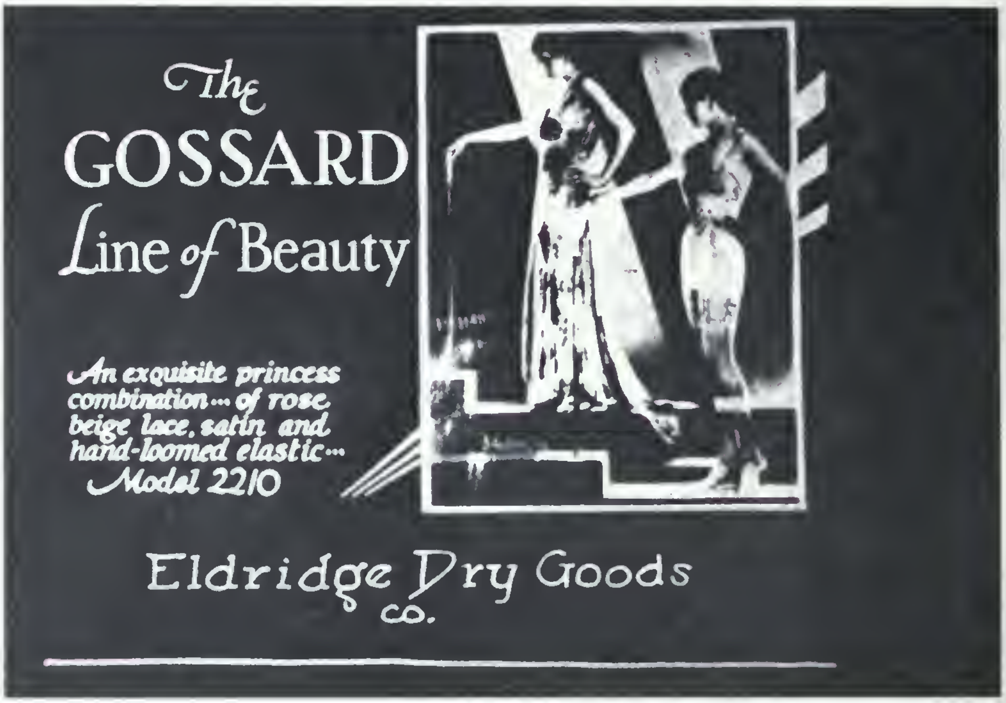
One Hundred Years:
THE ORMAN B. HUMPHREY ILLUSTRATED LECTURES

Advertising slides once used by manager Robert Rosie in the Alamo Theatre, Northeast Historic Film's home, were donated to the archives by Herbert Silsby of Ellsworth, Maine. Glass slides were part of the program in many theaters, often used before shows and between reels.

Slides were also used as entertainment, to illustrate songs performed on stage. NHF's friend Samuel Taylor of East Blue Hill, Maine, remembers helping sell sheet music as a child in San Francisco. Attired in a tuxedo, he sang along with "songslides," colored photographic illustrations alternating with type verses.

Many turn-of-the-century lecturers used slides. *The Orman B. Humphrey Illustrated Lectures: Paris-Versailles, India, Westminster Abbey* and other "speech support" slides were donated to NHF by the Maher family.

The Orman Humphrey slides are a type of informative entertainment supplanted by motion pictures. The lectures included the cultural highlights suggested by the titles above, local views, and dramatic colonial events: Boers hurrying to the front, 1899; views of the Philippines.


The
GOSSARD
Line of Beauty
An exquisite princess combination... of rose beige lace, satin and hand-loomed elastic...
Model 2210
Eldridge Dry Goods Co.

Advertising slide used in the Alamo Theatre.

Humphrey's promotional literature stressed "oriental splendors and reckless extravagance." One offering was 100 hand-colored views of Asia produced by Underwood & Underwood.

Along with about 800 slides, the Maher family donated Lantern-slide projection equipment including a Stereomotorgraph Model C made by the Charles Beseler Corp., NY. These rare examples of technology help demonstrate the evolution of projected presentations in the region. ■

VISIT
Bangor Motor Co.
AUTO. SHOW.
ALL THE NEW MODELS

A White auto (1911–1912); Main Street, Bangor. Photo: Maher Collection, NHF.

ABSINTHE
ET
VERMOUTH
MAISON T. JOUVE

"Paris, Horse Butcher Shop," T. H. MacAllister, NY. Photo: Maher Collection, NHF.

Library of Congress Report on Film Preservation

Last summer the Librarian of Congress submitted *Film Preservation 1993, A Report on American Film Preservation in the Film Industry and Public/Non-profit Organizations* as part of the development of a national film-preservation program. The national program's goals are to help coordinate public and private activities in the field, increase awareness of the need to preserve motion pictures, and promote accessibility of films for educational purposes.

The multi-volume study contains a summary report, transcriptions of National Film Preservation Board hearings held in Washington, D.C., and Los Angeles, and written submissions from scores of individuals and institutions around the country. For archivists it provides insight into the expressed priorities of many of their colleagues. Note: This is a Film study—electronic media are not included.

The report signals some directional changes in the field since Northeast Historic Film entered it seven years ago. For example, film-storage conditions are gaining importance, and the impermanence of safety film stock is causing more concern.

A reading of the report is recommended for those interested in learning more about the present state of film preservation. From it one can learn some of the thorny issues, and discover who are individuals and institutions with interesting perspectives on the problems and possible solutions. It is available from the U.S. Government Printing Office for $47, order number 030-000-0251-2. GPO Order Desk, 202 783-3283 or FAX 202 512-2250.
Three excerpts follow.

Preservation is a Process

> In practice and in casual language, preservation has usually been synonymous with duplication. The archival rallying slogan for the last two decades has been "Nitrate Won't Wait," and the primary preservation task—still far from accomplished—has been to copy unstable, nitrate-base film without significant loss of quality onto more durable "safety" stock. For a variety of reasons, this definition of preservation is being rethought and broadened to include the costly issue of storage conditions, as well as the apparently contradictory issue of public access. Preservation is increasingly being defined less as a one time "fix" (measurable in footage copied) than as an ongoing process.

Storage Conditions are Crucial

> Vinegar syndrome [a form of safety-film deterioration], color fading, and the retention of nitrate after copying—have conspired to give a new prominence in current preservation practice to storage conditions. The combined effect of lowered temperatures and lowered relative humidity in retarding both vinegar syndrome and color fading is startling and increasingly well documented. The one encouraging finding about these deterioration processes is how significantly both can be slowed by the right storage conditions.

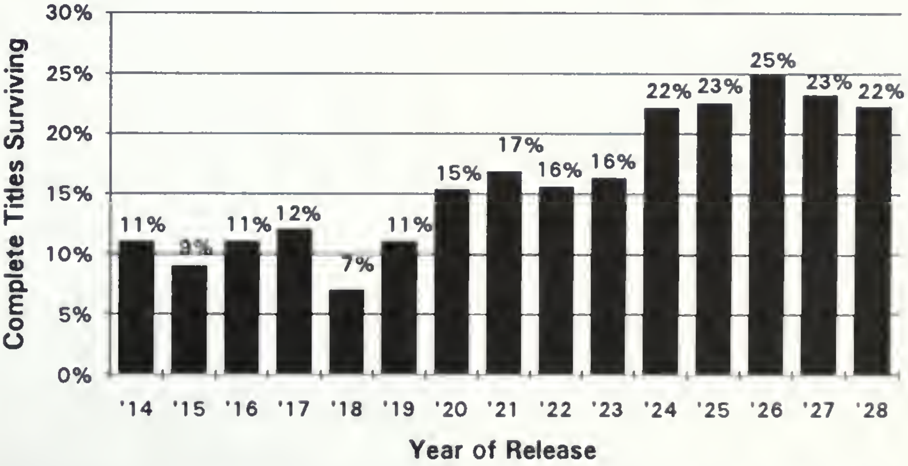
Towards a National Program

> As the over 100 submissions to this study have made clear, motion pictures have become popular memory, art form, historical document, market commodity, anthropological record, political force and medium for disseminating American culture around the world. A narrow "entertainment" definition of film no longer matches the diverse concerns of scholars, students, advocacy groups, social planners, ethnic communities, and the broader American society. To best serve the public interest, a national program must recognize the evolving applications for American film as well as current needs of users, copyright holders, and the many types of institutions throughout the United States that have motion pictures of cultural and historical significance.... The current level of support—a patchwork of federal money, foundation grants, and donations—only chips away at the problem.

Task Forces

Between now and June, task forces consisting of groups of individuals from the film industry, archives and education who participated in the film preservation study, will work on a planning document to be completed over the summer and then made available for public comment. These groups include a special funding committee from the National Film Preservation Board and task forces on Redefining Preservation, Public Access and Educational Use, Public-Private Cooperation and Public Awareness.

For more information on the task forces contact Steve Leggett, National Film Preservation Board Assistant, at the Library of Congress, 202 707-5912; FAX 202 707 2371. ■



Survival Rate of American Feature Films,
based on working lists of holdings in U.S. and foreign archives

Fewer than 20% of the feature films of the 1920s survive in complete form. This graph from the report, Film Preservation 1993, *makes clear why it is not surprising that Holman Day's* Rider of the King Log *(1921) and the Annette Kellerman* Queen of the Sea *(1918) are not known to exist.*

Northeast Historic Film's Collections Criteria

Excerpt from Northeast Historic Film's Operational Policies
with thanks to board member Pam Wintle of the Human Studies Film Archives.

Acquisition and accessioning of films, videotapes and related materials into Northeast Historic Film (NHF) shall proceed according to criteria which are intended to maximize usefulness through preservation and for research purposes. NHF does not as a point of policy purchase film/tape from organizations or individuals, recognizing that such purchase would place the archives in a position of assigning a monetary value to unique historic and cultural materials which would be otherwise unavailable to the public. Where possible as outlined below, NHF will accept donation or deposit of moving image and related material.

Criteria for Acceptance of Films/Tapes
High priority will be given to film/videotape having the characteristics listed below, although these measures will not be mechanically applied in determining whether or not to accept footage. Generally film/tape meeting many of these criteria will have high priority for acceptance; footage answering few or none will have low priority.

a. Related to the northern New England region through location, subject, maker, source or other connection.
b. Unique, or inaccessible to the northern New England population.
c. Otherwise likely to be damaged or lost.
d. As close to the original film or tape generation as possible and is of good picture quality.
e. Well-documented, and where possible accompanied by related non-motion-picture references such as notes, still photographs, audiotapes.

Low priority will be assigned to widely distributed finished films/tapes, to material preserved elsewhere and to film/tape requiring donor copies and/or severely restrictive conditions.

Northeast Historic Film is interested in moving-image documents that describe people and their environment. NHF archives dramatic film, newsreels, works of independents, industrial films, television material of all kinds, and amateur footage.

If it was made in northern New England, we'll consider it.

Amateur Footage: Elusive Perspectives
One area in which NHF has further refined its collections criteria is amateur footage.

Amateur creators record their environment motivated by their own interest, and therefore capture an otherwise elusive personal view of our culture. When a regional archives gathers amateur material together, we begin to see a source of valuable comparative data: select an era, a socioeconomic group or a particular location. Scholarship has yet to catch up with the immense potential of this primary source material.

Because of the latency of scholarly interest in the material, NHF has set some standards with consideration for an unknown future. One of these standards is that where possible the goal is to keep a home movie collection intact as a whole document. Thus a collection might include summer and winter homes, travel, and other material that on its own would not fit NHF's collections criteria.

Collections Characteristics
The NHF collections contain amateur material from 1916 on with particular strength in 16 mm. black and white film from the 1930s. NHF seeks amateur film with these characteristics:

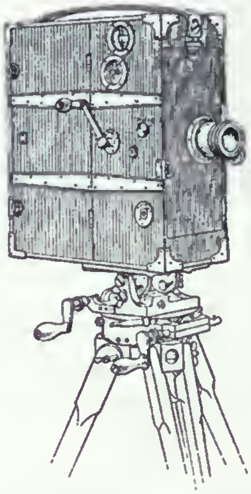
1. A single creator covering a long span of time, particularly if the material has been or could be annotated by the creator and/or close family members. An example of this is the Meyer Davis Collection, shot by the band leader between 1926 and 1974; another example is the David Soule Collection shot in Portland, Maine, between 1938 and 1966.
2. A single community documented by multiple creators offering a varied perspective such as several portraits of a town called Cherryfield.
3. Rare ethnic or cultural coverage.
4. Business, crafts or professions covered in depth, and film that reflects the creator's vocation.
5. The work of an individual with ties to the region whose home movies can be annotated and whose moving image work might not otherwise by archived.

NHF is interested in safeguarding amateur material because it is almost always unique camera original, it is inaccessible and unknown, and it's extremely likely to be lost. The archives accepts motion picture cameras and projectors when they are offered and is interested in the technology and how it was used. ■

Technical Services

NHF will transfer 16 mm. film to videotape using Elmo equipment at 24 frames per second or 15 frames per second. Also available, 8 mm. and Super 8 mm. transfers to videotape for reference; evaluation of film's physical condition; perforation repair and appraisal.

These services, using NHF staff's expertise and on-site equiment, help support the organization by providing a revenue source. Some equipment acquisition is the result of a generous gift from the Betterment Fund. ■



Community Advisory Group

Richard Rosen, Teeter Bibber, Phil Yates, David Weiss, Elsie Good, Judy McGeorge and George MacLeod discuss the Alamo Theatre building's future.

A community advisory group has convened to focus on plans for NHF's role developing useful public space and programs in Bucksport.

There were several meetings in early November. Meetings began with a tour of the back half of the building. Phil Yates, in charge of the demolition, confirmed that the previous construction had not been safe. Beams had not been anchored, and the ceiling was ready to fall. Yates and Jim Fletcher removed the unsafe structures and were beginning to reveal the theater's original floor level.

Suggestions

Discussions determined that Bucksport needs cultural activities and a place for community meetings.

A regular music series would be excellent for the community and could draw from a number of towns. The high school has no auditorium other than the gym.

NHF can be responsive to people who want to use the building and, with their help, can develop a flexible space.

Everyone feels it is important to keep the building open to the public during the renovation period to allow for maximum community involvement.

Santa at the Alamo

NHF held a holiday open house, coordinated with the Bucksport Chamber of Commerce.

Santa visited the Alamo on December 11. Parents went away with videotapes of their children talking with the jolly fellow.

Many people helped with preparation, decorations and refreshments: Phil Yates, Libby Rosemeier, Lynne Blair, Esther Austin, Lisa Whitney, Jim Fletcher, Judy McGeorge.

Alamo Gatherings

The third Wednesday of every month is "Open Alamo" from 5:30 to 8:30 P.M. This time is for people to stay abreast of project development, archival acquisitions, and see where they can lend a hand.

Community Group Members

- Teeter Bibber, Alamo neighbor for 12 years. A parent of three school-age children, she regards NHF's presence as a cultural opportunity.
- Jim Campbell, board member of WERU-FM community radio, is a partner in Modular Media, across the street from the Alamo.
- Elsie Good is the director of Senior Citizens programs in town; many of her clients came to see movies here years ago.

- Bill Grady, public relations director, Champion International Corporation paper mill in Bucksport.
- Barbara Larson, a volunteer at H.O.M.E. Coop in Orland, serving low-income people in the area, helped run H.O.M.E./NHF's screenings.
- Judy McGeorge, a board member of WERU-FM community radio, a partner in Modular Media, Bucksport.
- George MacLeod, owner of MacLeod's Restaurant, Bucksport, is involved in many business and civic activities.
- Alan McClelland, treasurer of NHF, is chairman of membership for the Society of Maine Archivists and active at the Owls Head Transportation Museum.
- Richard Rosen, third-generation owner of Rosen's Department Store, Bucksport. Parent of school-age children, and a board member of NHF.
- Denis Thoet, director of Friends of the Maine State Museum, was once a commercial fisherman in the area.
- Lisa Whitney, Bucksport town council member and member of the town's Economic Development Committee. ■

Planned Giving

The idea began with 1,000 feet of silent film recording the last days of a Maine lumber company. That film and its original script were used to produce ***From Stump to Ship*** in a University of Maine–sponsored project. People were fascinated by moving images of a life that is gone.

Northeast Historic Film was founded shortly after ***Stump*** to find, preserve and distribute moving images. In 1992, NHF acquired the Alamo, once a movie theater. With your support, this will be a unique facility: a small theater, a museum, archival storage space and a study center. It will be a center for preservation and distribution of our region's history as portrayed in moving images.

People who care about preserving what evidence remains of a unique regional heritage have made significant contributions to the work of NHF. Our members' annual fees are indispensable, as are the generous donations some of you have made in response to specific appeals.

Now, we are asking you to help build our future in a new facility.

Ways to Give

Every contribution is an important one, for we have a lot to accomplish. You may want us to use your gift to support the ongoing work of NHF; or you may direct that it be used in the restoration of the Alamo. Indeed, you may want to underwrite a particular part of the building, its furnishings or equipment, which may then bear your name or that of someone you wish to remember.

What to Give

Because NHF is a nonprofit organization, a gift has important tax advantages. When considering the tax and estate-planning implications of a donation, it is always wise to consult your lawyer or tax advisor.

Cash A check is a convenient and useful way to contribute to NHF. A cash gift qualifies as a charitable contribution for federal income-tax purposes.

Securities Gifts of securities held long-term (stocks, bonds and stocks in closely-held companies) are an excellent way to make a donation. NHF maintains a brokerage account to receive such gifts. By transferring the securities to NHF you may avoid capital-gains tax, while securing an income-tax deduction for the full current fair market value of the gifted securities equaling up to 30% of adjusted gross income in the year of the gift.

Real Estate As in a gift of securities, a gift of real estate whose value has appreciated enables you to take a deduction for the full fair market value of the property and avoid capital-gains tax.

Gifts to the Museum Collection Some gifts of objects may have a monetary value, and may thus qualify as a charitable contribution for federal income-tax purposes.

Bequests Remembering NHF in your will with a gift of cash, securities, real estate or artifacts of value to the collection will help forward the work of Northeast Historic Film in years to come.

Matching Gifts Many companies will match employee gifts to NHF. If your company is one of them, please take the necessary steps to get the match.

If you would like to discuss giving strategies in detail, NHF's executive director would be pleased to talk about these and other options. ■

Penobscot River, Bucksport. Photo: Gretchen Gaffney.

Video Preservation

The longevity of videotape has been receiving attention from mainstream press and archival communicators. In November the *New York Times* ran a piece, "Memories Linger but the Tapes Fade."

The article, datelined Redwood City, California, home of Ampex Recording Systems Corporation, also featured Jim Lindner of Vidipax, a New York company that does videotape restoration and archival consulting.

A six-step program for the videotape-owning public outlined ways to get longer life from videotapes, including:

1. Keep videotapes consistently cool and dry and away from small children and electromagnetic fields.
2. When taking tapes from a cold to a warm place allow them to reach room temperature over two hours or so before playing them.
3. Exercise tapes by rewinding and fast-forwarding them to the end at least once every six months.
4. View tapes at least once a year, and at the first sign of degradation have a copy made professionally.
5. Label your tapes.
6. Make sure the VCR works properly before playing a tape.

A Media Alliance Publication

Video Preservation: Securing the Future of the Past by Deirdre Boyle and Media Alliance (1993) is the result of a survey of video collections and a symposium on video preservation primarily focused on independent video. It includes a bibliography and a directory of facilities dealing with video and people knowledgeable about it. The 66-page book is available from Media Alliance, 212 560-2919.

Electronic Communications

The Association of Moving Image Archivists' electronic bulletin board, AMIA-L, is serving as a forum for, among other things, discussion of video issues. To subscribe to the bulletin board, send a message to

LISTSERV@UKCC.UKY.EDU.

In the message field type your name preceded by

SUBSCRIBE AMIA-L.

Tom House at the University of Kentucky set up this discussion list. He can be reached at 606 257-8372, or

TMHOUSE01@UKCC.UKY.EDU. ■

Things We Need

Volunteers' area

IBM Selectric typewriter Correcting or not, for labeling jobs and other odd typing.

Microwave oven For leftovers and cold coffee.

Hot water heater For handwashing.

Collections and Administration

File cabinets Four-drawer preferred. Could use half a dozen.

Rugged steel shelving

Office chairs This is being written from a 1975 Hon chair with broken plywood and dead foam rubber.

Work tables Folding or otherwise. Every surface is chronically full.

Technical Services

Film editing table

Small monitor For the video editing system. The present monitor is on its last legs.

Video projector NHF has rented various video projectors, and otherwise relies on a workhorse 27-inch monitor on a stand. For traveling shows and in-house events, a very good video projector is needed.

Auditorium

Theater seats 120 excellent ones, for audiences starting this summer. Otherwise it's standing room only.

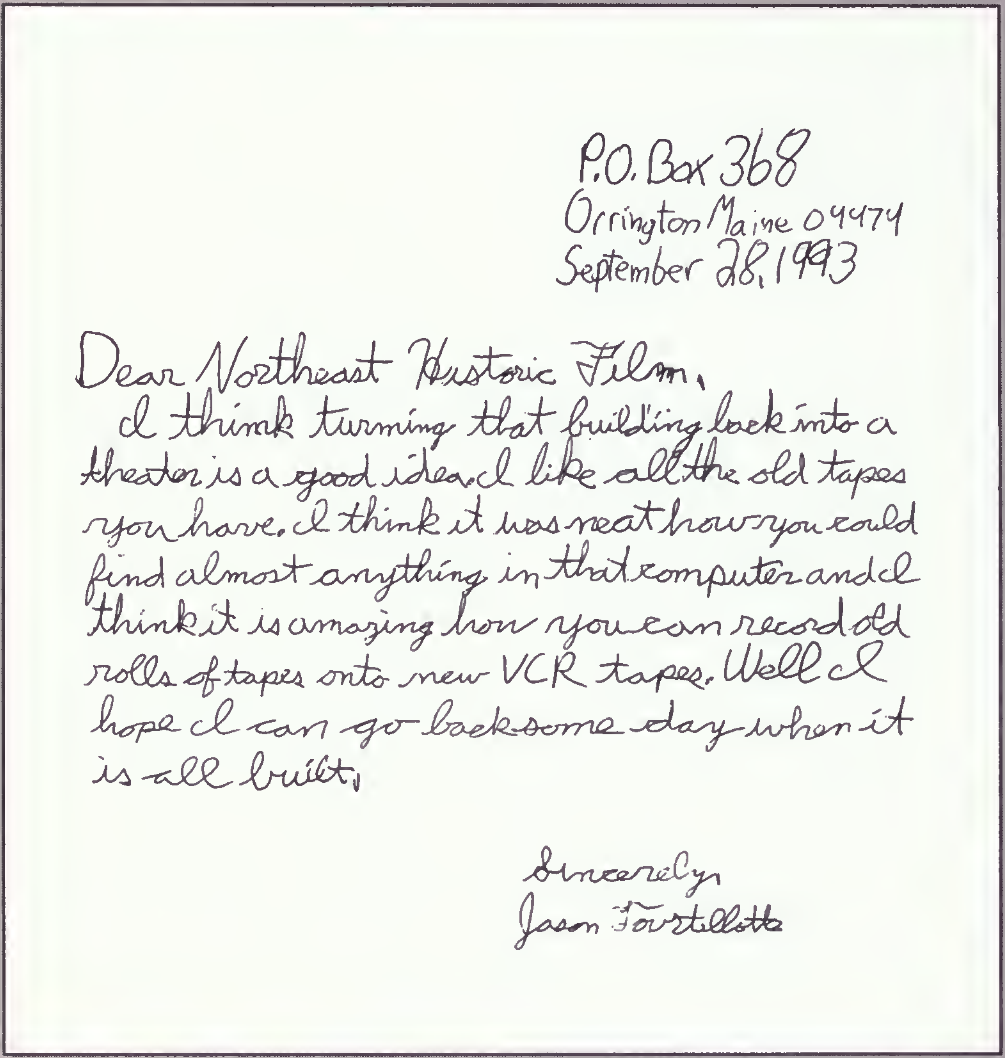
An elevator There are three stories to the top of the fly, currently accessible by ladder. ■

Maine Touring Artist

The Maine Arts Commission, Augusta, underwrites a number of valuable program for arts organizations throughout Maine. One of these is the Maine Touring Artist program. It is a way to help bring performers to communities by helping presenters underwrite a portion of their fees.

Danny Patt, a silent-film accompanist who began his career playing for films in Union, Maine, in 1924, is a Maine Touring Artist. The Arts Commission will underwrite one third (one half in some cases) for programmers interested in having Danny play for silent films—a school program, or screening for the public. Contact Northeast Historic Film for information. Applications to the Maine Arts Commission for Touring Artist support must be submitted at least two months in advance of the date of the performance. ■

School Programs



P.O. Box 368
Orrington Maine 04474
September 28, 1993

Dear Northeast Historic Film,

I think turning that building back into a theater is a good idea. I like all the old tapes you have. I think it was neat how you could find almost anything in that computer and I think it is amazing how you can record old rolls of tapes onto new VCR tapes. Well I hope I can go back some day when it is all built.

Sincerely,
Jason Tourtellotte

Sixth-grader Jason Tourtellotte was one of 60 students from the Center Drive School, Orrington, who wrote letters after their visit to NHF in September. The students watched videos containing lobstering, ice harvesting and Bangor television stories from the 1950s. The trip was organized by Judy Clough and Pam Flood.

The letters focused on many of the issues NHF staff encounters every day such as cataloguing, preservation and archival appraisal. Beverly Flood made cataloguers happy by noting the advantages of detailed descriptive records. "I learned a lot about Maine and old movies . . . the computer was neat, too. I liked how you could just put in a subject and get a whole report on it. Good luck on the movie theater!"

Another student asked about the curatorial decision-making process. "Thank you for giving us a tour of your building. . . . Have you ever found a film (still on the reel) too worn out, and fragile to play? If so what do you do with it? Do you keep it or do you throw it away? Sincerely, Abby."

Film arriving at the archives can range from pristine original to severely damaged prints with no perforations or fused nitrate requiring a chisel to remove damaged portions from the salvageable sections (see photo).

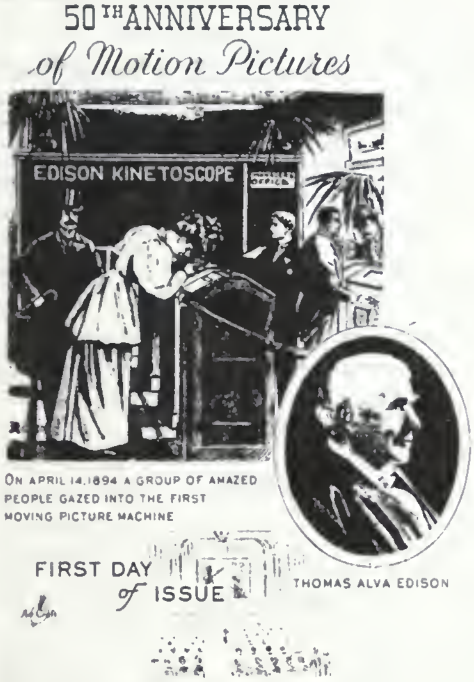
One of the goals of the archives is to offer students an opportunity to become involved in the process, including assisting with accessions, viewing and helping to describe the contents of collections. In February George Stevens Academy senior Azariah Aker will arrive for his independent study project. ■

Volunteer Activities

Lynne Blair, Paul Greenlaw, Prudy Heilner, Barbara Larson, Chuck Matson, Judy McGeorge, Robert Rosie, Pam Smith, Vern Weiss and Phil Yates all put in valued volunteer time in the last year helping with public programs, curatorial activities and office work.

New volunteers Clarence Thompson, Faith Young and Gretchen Gaffney have stepped up to bat. Faith Young has been helping with administrative activities and is mastering the shrink-wrap system for videocassettes. Gretchen Gaffney has printed frame enlargements, made internegatives from glass slides, and most recently set out on snowshoes with two large-format cameras and a tripod in sub-zero weather to shoot the Bucksport bridge (page 8). Clarence Thompson's enthusiasm for classic films and westerns is being expanded with work on 16 mm. collections. ■

New at the Archives



Four hundred thousand feet of film and 250 hours of videotapes were received in the last year in 115 accessions, ranging from the briefest look at the Orland Great River Raft Race, 1976 (30 ft. of fine b&w footage) to a 9.5 mm. projector and film from Pam Smith of Bucksport.

Elizabeth Woodman Wright bought a Kodak 16 mm. camera in 1928. She filmed her family's summer activities around Paris, Maine, with an eye for character and agricultural detail. According to ***Walter Woodman Wright,*** donor of the footage, much of the film was taken on Uncle El's farm. Ellsworth Thayer grew shell beans and corn, which helped pay the taxes. The farm had been in the family since 1800. There is outstanding footage of mowing with a horse in the apple orchard, and haying, and spectacular views of the White Mountains.

The footage is an affectionate look at family activities over several summers, including the "last" birthday celebrations of a very elderly woman . . . several times.

The Janet and Tim Fogg Collection consists of 13 reels of 16 mm. home movies, from 1930 to 1950. The content includes Commander MacMillan on the schooner *Bowdoin.*

Blanche Geer PhD Memorial Collection, home movies of O. P. Geer, is 17 reels of 16 mm. home movies from the 1930s. Geer, a member of the Amateur Cinema League, summered in Boothbay Harbor. Film from the early 1930s depicts East Coast travels (Washington, D.C., New York, the Adirondacks), the commuter's life between Montclair, NJ, and Manhattan, and Maine seaside summers. Geer records himself in his living room preparing to project his 1932–34 reels; father and daughter target practice, shooting bottles in the surf; a color tour of Boothbay Harbor; a color Esso gas station sequence with good close-ups, ca. 1939.

Wohelo-Luther Gulick Camps, Casco, Maine, deposited 16 mm. girls' summer camp footage: *The Luther Gulick Camps 1926, Sebago-Wohelo,* and *Luther Gulick Camps, 1926, Little Wohelo.* "Such a lovely shallow beach! Even Mildred and Barbara can play with safety here," reads one intertitle preceding views of little girls building sand castles and wading in the lake. Film of uniformed campers was used to promote the camps, which are still operating, among urban parents during the winter.

Video accessions include the *Women Works Collection* from Karen Saum, 3/4-inch video copies of productions *She Knew a Phoenix*, about poet and Maine resident May Sarton, *This Land: The Story of a Community Land Trust and a Co-op Called H.O.M.E.*, and others.

Books and Other Things

Pamela Wintle donated film reference books including Peter Bogdanovich's *John Ford* and *Producing Industrial Films* by Jack DeWitt. John Greenman, Audrey Kupferberg and Diane Lee also added to the research library.

Rod Hook sent a first-day cover, "50th Anniversary of Motion Pictures."

America Goes to the Movies

The National Association of Theatre Owners, a trade group, has released the book *America Goes to the Movies: 100 Years of Motion Picture Exhibition* by Barbara Stones. The volume includes exhibitors' reminiscences and is very well illustrated, but does not include either stories or images from any northern New England theaters.

Over the century, Maine, New Hampshire and Vermont have had more than 1,000 places that showed movies from palaces to art houses to drive-ins. For some reason they have not been making it into the mainstream histories.

The book is available from NATO, 800 843-5860. ■

Video Display for Retailers

FILM SELECTS
Videos of Life in New England

Photo: Darwin Davidson

Videos of Life in New England is a selection of programs that shows important, often vanished, ways of life. Available in a counter-top stand, the videos are an ideal product for bookstores, gift stores and museum shops. Included is ***Tales of Wood and Water,*** a documentary on Maine's wooden boat culture, and ***Mt. Washington: Among the Clouds,*** an early history of life at the top.

Thirteen titles are available at wholesale prices. The point-of-purchase stand is included free of charge. For an illustrated catalog and order form describing the complete Videos of Life in New England line, call 800 639-1636 and ask for Libby Rosemeier. ■

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Friends
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Robert & Elizabeth Saudek
David C. Smith
MacKay Wolff

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Clare Sheldon
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Peter & Ann Sheldon
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Lynda Tyson, Tyson & Partners, Inc.
Eric von Hippel
Joel & Allene White
Pamela Wintle
Dr. & Mrs. Stewart Wolff

Nonprofit Organizations
Abbott Memorial Library
The American Experience, WGBH-TV, Eileen Mulvey
Bangor Daily News, Mrs. Joanne Van Namee
Bangor Historical Society, Pamela McTigue
Boothbay Railway Village, George McEvoy and Maureen Stormont
Calais Free Library, Marilyn Diffin
Cherryfield Narraguagus Historical Society, Mrs. Margery Brown
Coastside Parks & Recreation, Inc., Ken Lundie
College of the Atlantic, Marcia Dworak
Dirigo High School Library, Patricia Conant
Ellsworth Public Library, Patricia Foster
Essex Shipbuilding Museum, Diana H. Stockton
Farmington Public Library, Jean Oplinger
Farnsworth Museum, Deborah Vendetti
Alicia Condon & Bill Gross
H.O.M.E. Inc. Learning Center
Indiana Historical Society, Stephen Fletcher
Kidspeace New England, John Waters
Lake Champlain Maritime Museum, Art Cohn
Maine Forest & Logging Museum, Susan Jenssen
Maine Historical Society, Elizabeth Miller
Maine Medical Center, Elaine Solesky
Maine Public Broadcasting System, Bernard Roscetti
Maine State Library, J. Gary Nichols
Margaret Chase Smith Library Center, Gregory Gallant
Market Square Health Center
Northeast Harbor Library, Polly Cote
Orland Historical Society, William Larkin
Pemetic Elementary School, Ellen Gilmore
Prime Resource Center, Keith Leavitt
Reiche School, Judd Evans
DeWitt Sage
Harold & Janet Simmons
Simmons College Library
Sultan Technikon Library, A. Raju
Pittsfield Public Library
South Portland High School Library
Sumner Memorial High School, Caroline Allen
Union Historical Society, Alison Metcalfe
Vassalboro Historical Society, Betty Taylor
Vinalhaven Historical Society
Waterville High School Media Center, Dan McCarthy
Wilton Historical Society
Women Unlimited, Dale McCormick
Yarmouth Historical Society, Marilyn Hinkley

Thank you, Current Members!
Check your mailing label. Your membership expiration date should appear there. Save NHF a mailing by sending your renewal check now! VISA and MasterCard renewals are welcome. If there's no date on the address label, please turn to page 15 and join.

Special Thanks to All Our First Members
Eighty members from 1989, the first year of membership, are still with us! Our "longest surviving member," Windy Wincote Schweikert, who joined Northeast Historic Film on February 3, 1989, is the recipient of a free NHF sweatshirt.

An NHF sweatshirt, not otherwise available, will be awarded to all members upgrading their membership level from Regular ($25) to Associate ($100) between now and June 1. ■

Regular Members
Herb Adams
Joan Amory
Kathy Anderson
Tom Armstrong
James & Esther Austin
Jean Barrett
Phyllis & Bob Beallor
Henry Becton, Jr.
Mark Belisle
Paul & Mollie Birdsall
Esther Jones Bissell & Roy V. Heisler
Lynne Blair
John Blitzer
Ben & Jeannette Blodget
Richard Bock
Nat Bowditch
Q. David Bowers
Benjamin & Joan Branch
Julie Bressor
John M.R. Bruner
Fred Buechner
George Buehler
Neal & Betty Butler
Mrs. Frederic Camp
Mary Grace Canfield
Dr. Constance Carlson
Robert Carnie
Michel Chalufour
Brenda Condon
Charles S. Cummiskey
Wallace Cunningham
David & Dani Danzig
Dave & Ginny Davis
Clarence DeRochemont
Josephine Detmer
Peg & John Dice
Peter Dickey
Daniel Donovan
Calvin W. Dow
Neal C. Dow
Shirley Dutton
Bob Eggleston
Lloyd Ekholm
John Ellingwood
Mrs. Anna Mary Elskus
Lynn Farnell
Carroll Faulkner & Ann Holland
Steven Feia
Joseph Filtz

Ann & Everett Foster
Yves Frenette
Eugene Fuller
Kathryn H. Fuller
Peter Gammons, Jr.
H. William Geoffrion
John Gfroerer
Julia Gilmore
Lea Girardin
Jim Goff
Martha Goldner
Douglas Gomery
Terry Grant
Mr. & Mrs. Clarence Hamilton
Jim Hamlin
Francis Hatch
George Hatch
Fred & Prudy Heilner
Rand Herbert
Charles Hesse
Terry Hoffer
C.A. Porter Hopkins
John Howard
Sherman Howe, Jr.
Stanley Howe
David Huntley
Douglas Ilsley
Ann Ivins
Jeff Janer
Ned Johnston
Thomas Joyce
Susan Kaplan
John Karol, Jr.
Ron Kiesman
Richard Kimball, Jr.
Nancy King
Ernest Knight
Audrey & Larry Kolloff
Diane Kopec
Mark Letizia
John Lickerman
Stephen Lindsay
Bill Lippincott
Betty Ann & Donald Lockhart
Roy Lockwood
Bonnie Lounsbury
Howard Lowell
Mr. & Mrs. George MacLeod
Wendy P. Matthews
Eugene Mawhinney
Valerie Felt McClead
Judith McGeorge
Carl McGraw
John McIlwaine
Charles Ray McKay
Franklin & Phyllis Mellen
Bruce Meulendyke
Faith Moll
Betsy Montandon
Betty & Hugh Montgomery
Henry Moulton
Francis Moulton, Jr.
Lewis Nichols
John O'Brien
George O'Neill
Kathryn Olmstead
Glenn & Joy Olson
Patricia Packard
George Paquette
Ed Pert
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Charles Ryan
Harriet H. Sands
Shan Sayles
Ronald Schliessman
Wendy Wincote Schweikert
Mr. & Mrs. P.H. Sellers
Jennifer Sheldon
Dr. Marshall Smith
Thomas Smith
Pat & Roy Snell
Gifford Stevens
John Stillman
Lynda Sudlow
Mr. & Mrs. Samuel Taylor
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Denis Thoet
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John Ware, Jr.
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Nola Wass
Vern & Jackie Weiss
Lisa Whitney
Tappy & Robin Wilder
John Wilson & Sherry Streeter
Bonnie Wilson
Carter Wintle
Edith Wolff
Cynthia Wood
Bob Woodbury
Roger York

Educator/Student Members

Mark L. Anderson
Scott Andrews, Chewonki Foundation
Miss Rosemary Anthony
Albert Belanger
Deborah Belyea
Thomas Boelz
Michelle Branigan
Brick Store Museum
Carol Bryan
Prof. William Burgess
Richard Burns
Carnegie Library, Good Will-Hinckley
Patricia Conant, Dirigo High School Library
Dr. Richard Condon, Univ of Maine, Farmington
Joseph Conforti, New England Studies, USM
Alvina Cyr, Dr. Lewis S.Libby School
Rudolph Deetjen, Jr.
Elaine Gardner
Christopher Glass
Joe Gray, Mid-Coast Audubon
Gray-New Gloucester Middle School Library
Cora Greer
Eithne Johnson & Eric Shaefer
Thomas Wayne Johnson, Chico Folklore Archive
Richard Judd
Janice Kasper, Penobscot Marine Museum
Carol King, Wells Jr. High School Library
Jim Laukes
Robbie Lewis
Dean Lyons
Todd McIntosh, Rockland District Middle School
Tim O'Keefe, NRM Department
Sanford Phippen
Joan Radner
Paige Roberts
Mrs. Rowell, Fogler Library, Univ of Maine
George Sarns, Traverse City Area Public Schools
Gladden Schrock, Bennington College
Gail Shelton
Alex Silverman
John Somerville
Michelle B. Stevens
Richard & Laura Stubbs
D. Tibbetts, Lincoln Middle School
Juris Ubans
Dr. Richard E.C. White, Queens College
Seth Wigderson, Univ. of Maine, Augusta
Steve & Peggy Wight, Sunday River Inn ■

Reference by Mail

Members of Northeast Historic Film are invited to borrow from the circulating loan collection, Reference by Mail. For the full list of over 60 videotapes, please call or write.

The complete list of VHS videotapes contains other topics including Woods Work, Early Film, Franco-American Life, Television and Oral History.

Many organizations—historical societies, libraries, schools—use tapes from the Reference by Mail collection for public programs.

- **Each NHF member is invited to borrow a shipment of up to THREE tapes free of charge, including free shipping!** Additional tapes may be borrowed (up to three at a time) for a $5 fee to cover each shipment.
- Associate and Corporate members can borrow up to fifteen tapes at no charge; Friends of NHF can borrow thirty tapes at no charge.

Return Instructions
The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be in the mail on their way back to NHF five days after they are received.

Public Performance
Videotapes listed are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. If you have a particular date in mind, call ahead to ensure availability. Where there is no PERF, the tape is **for home use only** and may not be shown to a group.

Selections from 60 Titles Available on Free Loan

Many of these tapes are available for purchase through NHF; a check mark (✓) identifies tapes that may be bought.

City Life

✓ *Roughing the Uppers: The Great Shoe Strike of 1937*, a documentary by Robert Branham and students of Bates College about the CIO-organized shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

24 Hours, a professional dramatization of fire fighting in Portland, Maine, with music and a memorable narration. A fascinating views of the city and its people by Earle Fenderson. 1963. 27 mins., b&w, sd. PERF

Country Life

Paris 1929 and other views, the home movies of the Wright family in Paris, Maine. Includes excellent agricultural scenes: haying, mowing an orchard. 1929–30s. 80 mins. b&w, si.

✓ *Dead River Rough Cut*, the lives and philosophies of two woodsmen-trappers, rough language and all. A film by Richard Searls and Stuart Silverstein. 1976. 55 mins. col., sd.

Fisheries

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of frozen lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Performing Arts

✓ *Bonsoir Mes Amis*, a portrait of two of Maine's finest traditional Franco-American musicians, Ben Guillemette and Lionel "Toots" Bouthot. By Huey. 1990. 46 mins., col., sd.

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine closes this year. This orientation film shows the woman at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

✓ *Mount Washington: Among the Clouds*, a history of the hotels, newspaper and cog railway, 1852–1908. 30 mins., col., sd.

Check "Reference by Mail List" on the order form, or call, to receive the full list of videos for loan.

New Title for Sale

The Maple Sugaring Story for young viewers, interweaves the legend, science, history and geography of the sugar-maple industry. Produced by Betty Ann and Donald Lockhart of Charlotte, Vermont. The Lockharts have Masters of Science degrees in Education.

Winner CINE Golden Eagle.

28 mins. col., sd. Public Performance Rights included. $29.95/**NHF members $24.95**

COMPANION BOOK
The Maple Sugaring Story: A Guide for Teaching and Learning about the Maple Industry, includes pre-Kindergarten to Grade 6 lessons, recipes and a resource guide. 80 pages, $4.50

Fifth Anniversary Members' Special

FREE VIDEO PROGRAM!
If you renew your annual membership, or become a new member, or give a gift membership, between now and May 1, 1994, you can select one free video from this list: *From Stump to Ship*, *Woodsmen and River Drivers*, *Earliest Maine Films*, *Ice Harvesting Sampler*, *Maine's Television Time Machine*. Just write "Member Offer" on the order form when you send in your renewal, new membership or gift membership.

In Video: The Year's Best Sellers

Videotape distribution helps moving images of northern New England reach homes and institutions all over North America and overseas. Revenues from videotape sales support the NHF curatorial program.

In 1993 Northeast Historic Film's top ten best sellers were:

1. *From Stump to Ship*
2. *Woodsmen and River Drivers*
3. *Dead River Rough Cut*
4. *Earliest Maine Films*
5. *King Spruce*
6. *Around Cape Horn*
7. *Ice Harvesting Sampler*
8. *The Robert McCloskey Library*
9. *Ride the Sandy River Railroad*
10. *Mt. Washington: Among the Clouds*

Check "Video Sales Catalog" on the order form, or call, to receive a list of tapes for sale. ■

NHF Membership

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

Regular members, $25 per year, receive a subscription to *Moving Image Review*, notice of screenings and events, loan of one reference tape at no charge, and discounts on materials distributed by NHF.

Educator/Student Members, $15 per year, receive all regular membership benefits. This category is for teachers and students at any level.

Nonprofit Organizations, $35 per year, receive all regular benefits of membership, including loan of one reference tape at no charge, plus additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services.

Associates (Individuals) and **Corporate Members**, $100 per year, receive the benefits of regular members, special recognition in *Moving Image Review*, and loan of five reference tapes at no charge.

Friends, $250 per year, receive all benefits of regular membership and, in addition, loan of ten reference tapes at no charge.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving-image heritage. ■

Your dues are tax-deductible to the extent allowed by law.

Membership and Order Form

Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 USA
207 469-0924
FAX 207 469-7875

Join Now!
Free Gift Tape!
Free Reference by Mail!

Ordered by

Name ____________________
Address ____________________
City ____________________
State __________ *Zip* __________

Ship to (if different from above)

Name ____________________
Address ____________________
City ____________________
State __________ *Zip* __________

☐ *Please send Video Sales Catalog!*

☐ *Please send Reference by Mail list!*

Purchase or Reference by Mail	*Qty.*	*Total*
Purchases:	Subtotal	
☐ Special Fourth Class mail: add $2.00 plus $1 each additional item	Tax: ME residents add 6%	
☐ Priority Mail: add $3.50 plus $1 each additional item	Shipping and handling	
☐ UPS: add $3.50 plus $1 each additional item		

Membership/Specify level, please: ____________________

TOTAL __________

Payment Method

☐ *Check or money order—make check payable to Northeast Historic Film* ☐ *Institutional purchase order #* __________

☐ *Visa* ☐ *MasterCard* *Credit card #* __________ *Expiration date* __________

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Holman Day Productions, a Maine film company, made more than twenty 2-reelers in 1919–1920. Photo: Everett Foster Collection, NHF.

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Looking Into the Future

An archives has to look both ways at once. While researchers look back into the past at turn-of-the-century textile mills, early automobiles, World War II home front, Jewish family life in the 1950s and many other retrospective topics . . . people responsible for the collections and administration have to look into the future.

For Generations To Come

As a public institution, Northeast Historic Film is responsible for building the archives for future generations. David Weiss addressed the issue of archival appraisal (the art of judging what to save and where to spend limited resources) in a presentation at the American Historical Association's annual conference in January.

Historically Important

Weiss called for more attention from historians to moving-image acquisitions policies around the country. While many archives like NHF try to respond to users' needs in the moment, they also need to look over the horizon to establish long-term goals for collecting and making material available. Weiss noted that there are few forums for discussing what makes moving images "historically important."

Farsighted Donors

Archives are dependent on uncommonly farsighted donors who understand the significance of saving moving-image material for the future.

People who saved film over the years before donating it to groups like NHF are doing something important for the future. So are people who help plan, gather resources and build an archives' curatorial and outreach functions by donating time, money and expertise. ■

Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Summer 1994

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Vision of the Future

The Alamo Theatre building on Main Street in Bucksport, Maine, is a 1916 cinema, now home to Northeast Historic Film. When the theater closed in 1956 the 600-seat auditorium was gutted for an A&P grocery. Moviegoers in Bucksport and a dozen surrounding towns have since had to drive half an hour north to Bangor, south to Belfast or east to Ellsworth.

NHF will be returning community moviegoing to the area in the historic building with a new 120-seat theater. The theater is a part of a renovation project creating space to carry out Northeast Historic Film's integrated mission of preservation, education programs and outreach.

Space for All Functions

Serving the **local community** is one goal. The auditorium incorporates a stage and will be made available for many types of events: movies, live music, lectures and meetings. The **moving image collections** are the heart of the organization. Climate-controlled storage is set aside in the building. **Technical services and film/video distribution** serve the curatorial and outreach functions and are a source of operational revenue. **Research and interpretive space** furthers the educational goals of NHF. All areas will welcome continuing **volunteer participation** at many levels including students and seniors.

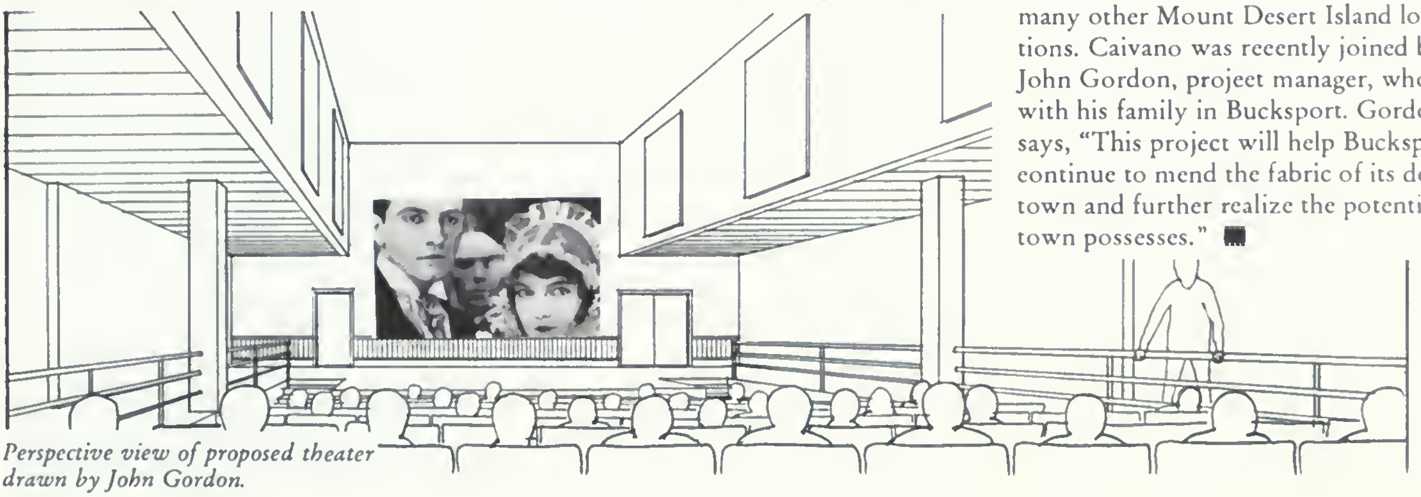
The A Team

The team responsible for the building plan is Roc Caivano of Bar Harbor, Maine, with Terry Rankine of South Thomaston, Maine, and Cambridge, Mass., acting as design and planning consultant. Rankine was one of the founding principals of the well-known architectural firm of Cambridge Seven Associates, and has considerable experience in architecture, planning and exhibit design.

Project Has it All

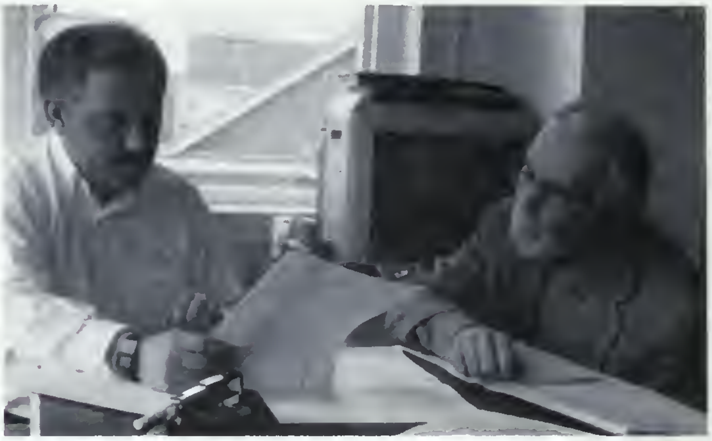
Rankine is intrigued by this project to bring the Alamo back to life. "Once again it will be an important part of the world of film," he said recently. "It brings together the restoration of a building that gave so much to the life and culture of the area, with the need to preserve the visual records of the Northeast. It has it all. The kind of project that one can really get into."

Roc Caivano has been a College of the Atlantic faculty member; his work can be seen on the COA campus and many other Mount Desert Island locations. Caivano was recently joined by John Gordon, project manager, who lives with his family in Bucksport. Gordon says, "This project will help Bucksport continue to mend the fabric of its downtown and further realize the potential this town possesses." ■



Perspective view of proposed theater drawn by John Gordon.

Executive Director's Report



David Weiss, executive director (left), and Terry Rankine, architect, go over plans for the NHF building renovation. The current plans are on page 6.

This has been a time of great energy and progress for the archives with an expanded team and new cooperative efforts on many fronts.

Over the last several months we have been working with an increasing number of organizations providing technical services and consulting.

Harvard University Archives

Recently Roberta Kovitz, assistant curator at the Harvard University Archives, contacted us about evaluating their moving image collections.

Kovitz reports,

> Over the years the Harvard University Archives has collected a wide variety of moving image formats. We needed someone fully versed in the medium, with the equipment to view it, and capable of evaluating the collections from the perspective of preservation and user needs. David brings together all these attributes, in addition to being a patient teacher. Working with the database designer from the Harvard University Library Preservation Office, David helped us develop a survey instrument to provide a basis for dealing with our moving images.

Staff Support

Lori Lovell is our new office manager, a Bucksport resident who has worked at the Training & Development Corp., Bucksport, and University of Maine College of Education, Orono.

Volunteer Corps

Broad-ranging volunteer involvement at NHF has been essential to our program on every front. Terry Rankine has been working pro bono directing our building plan.

Curatorial and outreach activities have been enhanced by work of Yvette St. Peter several times a week, by Jim Phillips's projection services and prints, William McKinley's wonderful collections, and by such talented folks as Phil Whitney who saw a need—our silent *Ice Harvesting Sampler*—and provided a wonderful narration. Tim Emerson lent a hand with construction. Contributors at a distance include the researchers mentioned in the update on Phillips Lord (see page 9).

Phil Yates has continued to be a stalwart and much-appreciated team member, contributing countless hours of volunteer time. Lynne Blair has also volunteered on top of her regular schedule. The Community Advisory Board helped plan the next Alamo renovation phase. We all enjoyed monthly potlucks and screenings this winter and thank all who contributed to the good cheer.

I'm pleased to introduce two new board members, Michael Fiori and James Henderson, who generously bring their experienced voluntary leadership to the organization.

The Board of Trustees

Michael J. Fiori, Bangor, Maine President and COO, Downeast Pharmacy Inc., a Maine-based chain specializing in geriatric and long-term care. CEO of ODV, Inc., South Paris, Maine, manufacturers and distributors worldwide of narcotic identification and forensic equipment. Director/Trustee Bangor Historical Society.

Paul Gelardi, Cape Porpoise, Maine
PRESIDENT President, Electronic Media International, Kennebunkport. Entrepreneur and international consultant whose specialty is manufacturing and electronic media; his company, Global Zero, produces videocassettes in Westbrook, Maine.

James S. Henderson, Orr's Island, Maine Maine State Archivist, administrative head of the State Archives with fifteen staff members. Education includes PhD in political science, Emory University. From Skowhegan, Maine. Interest in Maine history, politics & arts.

Alan J. McClelland, Camden, Maine
TREASURER Retired defense electronics executive from Ford Aerospace and Gilfillan ITT. Volunteer archivist and photographer, Owls Head Transportation Museum, Owls Head, Maine. On executive board of the Society of Maine Archivists. Interested in video, photography and computer technology.

Richard Rosen, Bucksport, Maine
VICE PRESIDENT Owner, Rosen's Department Store, Bucksport, third-generation. V.P. board of Bucksport regional health center and cofounder, Bucksport Bay Area Chamber of Commerce. Active in Republican state politics.

Robert Saudek, Washington D.C. and Boothbay Harbor, Maine Retired Chief, Library of Congress Motion Picture, Broadcasting and Recorded Sound Division, Washington, D.C. More than 40 years in television. Board, Marlboro Music Festival, Vermont.

Shan Sayles, Carmel by the Sea, Calif. and Cape Rosier, Maine More than 40 years' experience in the film-exhibition business. Active in California film exhibition. Arts and AIDS philanthropy. Summer and winter visitor to Cape Rosier.

Karan Sheldon, Blue Hill Falls, Maine
Staff, NHF. Cofounder of NHF, previously at WGBH-TV Boston. Serves on Library of Congress task force on public access and educational use of film.

Dr. David C. Smith, Bangor, Maine Prof. of History, University of Maine, Orono. Bird & Bird professor of history and cooperating professor of quaternary studies; at the University of Maine for 25 years. Author of books on World War II.

David S. Weiss, Blue Hill Falls, Maine
Executive Director and cofounder of NHF. Previously media producer in Boston. Degree in film and semiotics from Brown University. Past chair of Media Arts review panel, Maine Arts Commission. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington D.C. Founder, Smithsonian Institution Human Studies Film Archives. One of the country's authorities on the physical care and preservation of 16 mm. archival film, as well as anthropological film study. Family roots in Skowhegan, Maine.

David S Weiss

David S. Weiss
Executive Director ■

Projection

There isn't as much 16 mm. film being projected as there used to be. Still, many independent filmmakers create and distribute work on 16 mm. NHF has publicly screened documentaries including Ned Johnston's beautiful film about African desert life, ***Mauritania—The Wealth of Blood,*** and Kevin Rafferty and James Ridgeway's funny political picture, ***Feed.***

Gorgeous Prints . . . Or Garbage
There's nothing like a beautiful new print. A ruined print is a heartbreak. Scratches, dirt and torn perforations are a waste of an increasingly scarce resource.

Because at many institutions 16 mm. projection occasions are infrequent, fewer people are familiar with equipment and procedures. Three guidelines are of utmost importance: 1) Projectionists must be trained; 2) The projectionist must not leave the projector; 3) Damage occurring in projection should be reported without delay to the lender of the film. ■

The torn perforations occurred because the projectionist was not paying attention.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Where the Rivers Flow North

Howard Frank Mosher's Vermont novel is now an independently produced and distributed feature film shot on location in Vermont and New Hampshire. Set in 1927, the film tells the story of a woodsman (played by Rip Torn) who refuses to sell his timberland to the power company. His companion, Bangor (Tantoo Cardinal, who had lead roles in ***Dances with Wolves*** and ***Black Robe***), is a strong woman—as Cardinal says, "She didn't sweat the small stuff."

Where the Rivers Flow North is about these characters and about logging, river driving and cultural change. "Modernization is a sub-text," states Jay Craven in his director's notebook.

It all ends in a movie theater. ■

Main Street, St. Johnsbury, Vermont. Photo: Joseph Mehling/Caledonia Pictures.

Caledonia Pictures of Barnet, Vermont, 802 633-3220, plans a barnstorming tour of the film through northern New England. They are also distributing an educational package including videotapes and curricular print materials. The videotape will be available from Northeast Historic Film.

Maine Humanities Resources

Maine Humanities Resources, with a new service called "Ideas to Go," has been established by the Maine Humanities Council, a private, nonprofit foundation affiliated with the National Endowment for the Humanities. Ideas to Go consists of a circulating film/video collection, traveling exhibits for loan, and reading and discussion programs.

Film/Video
Northeast Historic Film is administering the film and video programs from its offices in Bucksport. Nonprofit organizations in Maine may borrow from a collection emphasizing current productions including ***Anchor of the Soul*** on African-American life in Maine. Humanities Council–supported 16 mm. films are also available. Many videotapes complement the Council's latest statewide initiative, The Century Project: Modern Times in Maine and America, 1890–1930.

Traveling Exhibits
Twenty exhibits on subjects including **Wordsworth and the Age of English Romanticism** and **Martin Luther King, Jr.** are available. All exhibits are low security and contain no artifacts. They are administered by Lynne Blair, also in NHF's building.

Let's Talk About it in Maine
Maine libraries can create reading and discussion programs using book sets from Ideas to Go in cooperation with the Maine State Library. Twenty themes are available including **The Journey Inward: Women's Autobiography.**

To request the Ideas to Go brochure call 469-6912 or write to Maine Humanities Resources, PO Box 1026, Bucksport, ME 04416. ■

One Hundred Years: Jumping on the Millennial Bandwagon, Archives Await End of Century

by Rick Prelinger

Five years before the year 2000, the media race to portray the last hundred years is on. These projects are planned for release by 1997, leaving an open window for other shows not yet envisioned when the thousands digit actually rolls over.

Archives & Researchers at Work

This flurry of millennial interest promises to consume the efforts of archives and archival researchers over the next few years. It also promises increased income for stock-footage libraries and copyright holders. With a warning that things can change rapidly in the media world, here's a brief rundown of some 20th-century projects:

- ABC News is producing an ambitious series currently known as ***The 20th Century Project*** in partnership with Japan's publicly funded NHK network. ABC's contribution, slated to air monthly beginning in January 1997, consists of twelve programs formatted to fit a two-hour commercial time slot. Each show will be set in a particular U.S. city or town and will draw on personal stories. NHK and ABC are mounting a worldwide research effort for the series.
- The British Broadcasting Company (BBC) and Boston's public TV station WGBH are coproducing ***The People's Century***. Of 26 total hours, WGBH is producing eight and BBC eighteen. A topical series depending heavily on archival footage, the theme is "mass movement and the common man." Episodes may, for instance, cover how sport lost its elitist nature.
- Although not a formal wrap-up of the century's events, Walter Cronkite's TV series *The Twentieth Century* is being revived by CBS News Productions, picking up in the mid-1950s (roughly where Cronkite left off). Most airtime in the series will be composed of CBS News archival footage plus CBS News reporting (e.g., coverage of events by correspondents). Hosted by Mike Wallace, the series includes 22 hours that will initially air on the Arts and Entertainment Network this fall.
- In collaboration with CBS News Productions, Grinker and Company is now producing a four-hour series called ***The Century That Made America Great***, scheduled to air beginning in January 1995. The series is composed of archival footage (mostly drawn from the CBS News Archives) and interviews.
- Turner Broadcasting (TBS Productions) has commenced production on a ten-hour series tentatively titled ***Century***. Under the direction of executive producer Jonathan Taplin, Turner's twist involves the participation of feature-film directors and producers such as Paul Schrader, Philip Kaufman and David Puttnam. Each episode deals with a topic whose treatment will be up to the individual director; a Turner spokesperson indicated that some episodes may include historical reenactments.

  TBS Productions is creating other documentary series relating to this century, including ***A Century of Women***, which aired in early June and featured dramatized sequences; ***The Native Americans***; and ***Driving Passion***, on the history of the American automobile.
- The Voyager Company, a producer of interactive software and laserdiscs, plans to release Rick Prelinger's ***Our Secret Century*** in early 1995. This CD-ROM project includes twelve discs, each an anthology of ephemeral films, film clips, text and graphic materials relating to a different 20th-century subject or preoccupation. The first two discs, ***Capitalist Realism***, on American labor and industry, and ***The Rainbow is Yours***, on design and consumerism, are in production. In collaboration with Kathy High, Prelinger has begun to produce a feature film with the same title.
- Germany's ZDF plans a 12-part series for worldwide distribution entitled ***A Century Takes Off***. Producer Dieter Franck will examine the first 30 years of this century in the context of issues important to us today such as the environment, the status of women, migration and emigration.
- Cronkite/Ward and Company (New York and Washington) will soon announce a ten-hour series for worldwide broadcast, cable and other media, including new media, for presentation at the end of 1995.

Chance to Present Unseen Images

With a profusion of media outlets and five more years before 2000, this report is surely incomplete. But even as the list grows, most archivists will see these programs as a chance to place unseen and provocative images before the public and to present history as more than simple nostalgia. The ultimate success of these projects, and possibly the way the 20th century is finally remembered, will rest on the creativity of their producers. ■

Rick Prelinger has lived through two-fifths of the twentieth century, the last ten years as an archivist of advertising, industrial and educational films in New York. He is publisher of Footage 91: North American Film and Video Sources *and currently Director of Archival Development at Home Box Office in New York City.*

POLITICS
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Eleanor Roosevelt from A Century of Women, *Turner's 6-hour documentary series. Photo: ©Archive Photos.*

Changes in New York Film Archives

by Kenn Rabin

Radical changes have been occurring in the New York archival scene, the home of many of the largest privately owned historic film collections in the country. Though the shifting of these assets, which constitute a vital record of our society, may mean in some cases increased accessibility, in one case at least, we may all suffer a tremendous loss.

Grinberg

Grinberg Film Libraries, which operates in New York and Los Angeles, represents the ABC News Collection, Paramount and Pathé newsreels, and various smaller collections. Last month Grinberg was sold to Sequent Communications, the real-estate company that owns the Charles River Studios in Boston. Bernie Chertok, who has run Grinberg/New York for over 35 years, is serving as a transition consultant but will be leaving to start his own stock-footage research agency. As well, Linda Grinberg, daughter of the original founder, has stepped down on the West Coast. The staff librarians, who know the collection intimately, will remain in place for now, and ABC News will (at least for the present) continue their association with the archives.

Prelinger

Prelinger Archives, which is the best source of sociologically oriented material from the 1920s on, will soon be represented by another New York library, Archive Films, though collector Rick Prelinger will retain actual ownership. This will free him up to concentrate on building the best collection he can by unburdening him of day-to-day business, and, through Archive, researchers will have increased access to the collection. Patrick Montgomery, owner of Archive Films, has always been sympathetic to independent filmmakers and has emphasized computerized cataloging and direct access to screening materials. A major new cataloging effort is already underway at Prelinger in anticipation of the change.

Fox Movietone

Potentially the most disastrous event in the New York shuffle is the closing of the Fox Movietonews collection on June 30. From 1919 to 1963 Fox was the most comprehensive theatrical newsreel in the country. In addition to newsreels and their outtakes, the archives includes countless theatrical shorts and travelogues, and therefore constitutes one of the largest privately owned collections of American historical audiovisual materials. Fox Inc. has recently underwritten a major effort to transfer the collection to digital videotape, but some of the transfers have been quite poor. Luckily, the film masters will be retained, contrary to earlier reports. Many believe Fox will close its doors to the public permanently next month and will be available exclusively to 20th Century Fox features, television, interactive, and cable.

In the 1970s and 1980s studios such as Universal received large tax write-offs in exchange for donating their collections. When the Universal newsreels were given, unrestricted, to the National Archives, the American people benefited, getting unprecedented access to their own audiovisual history. However, changes in the tax code later in the 1980s rendered donating disadvantageous, as Fox discovered when it tried to donate its collection to the University of South Carolina some years ago.

The Fox situation reminds us of the dark side of copyright ownership—that, in fact, the public can be deprived of its own historical record if finances warrant it. We will continue to watch the New York events unfold with great interest. ■

Kenn Rabin is the founder of Fulcrum Media Services and has been nominated for two Emmy Awards for his archival film research. He has developed production archival systems for many series, including Eyes on the Prize, Vietnam: A Television History, *and Kevin Costner's* 500 Nations. *Rabin teaches workshops on the production of compilation documentaries and consults with multimedia producers in the San Francisco Bay area. 415 459-4429, e-mail 74064.1351 @compuserve.com.*

Grants in Action

Maine Arts Commission, Rural Arts Initiative

The Advancement Grant Program, Rural Arts Initiative, of the Maine Arts Commission made a second grant of $10,000 in support of developing public space and programming in the Alamo Theatre building. This amount, for use between July 1994 and June 1995, will be used for technical consulting for stage, projection, lighting and sound systems; and for accessibility plans, arts management expertise and initial programs.

The organization's strengths noted by the reviewing panel include NHF's long-range planning process, understanding of the community and cooperative projects.

Thanks to the Commission staff for their continued support, to the panel, and to letter writers Jackson Gillman, Stand-up Chameleon; Glenn Jenks, Bonnie Banks Productions; Melba C. Wilson, Executive Director, Arcady Music Festival; Roger Raymond, Bucksport Town Manager; Lisa Whitney, Bucksport Town Council member.

Aroostook Project

The Expansion Arts Fund of the Maine Community Foundation gave $1,500 to support "Aroostook County Film and Music Performance," which will bring film to the county in cooperation with people in Presque Isle, Fort Fairfield and Fort Kent.

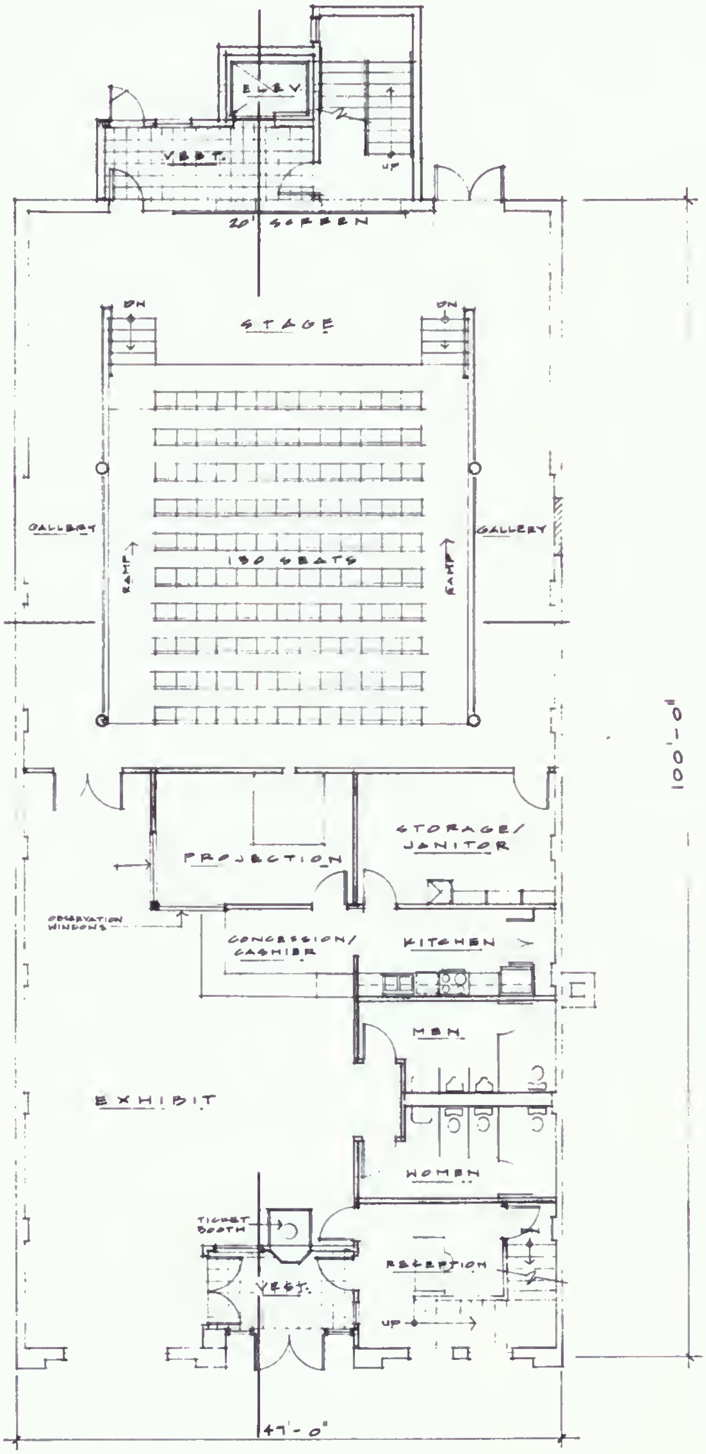
Presque Isle's Braden Theatre donated the only surviving 35 mm. nitrate film made by the Frontier Film Co., a visual catalog of some of the County's primary economic and social activities: Main Street, potato farming, apple growing, hunting and tourism. The Braden Theatre closed in December 1994 following the opening of a New York–owned eight-screen facility in the town. The Braden's owner has agreed to assist with screenings this fall even though his vintage theater will not otherwise be open for business.

Matching Programs

Current employees and retirees of many companies can make their gifts to NHF go further, sometimes doubling or tripling the gift, by using corporate matching-gift programs. ■

Plan for the Alamo Theatre Building

The Alamo Theatre, which fronts on Main Street (at the bottom of this page), will use all four levels for public and archival functions. The first floor will hold a theater and public exhibition space. The second floor includes offices, technical services and reference materials. The third floor space, now the theatrical fly, will offer storage. The basement will hold a climate-controlled vault for archival storage. Linking the floors is an elevator and stairway planned for the Alamo's parking lot area (at the top of this page).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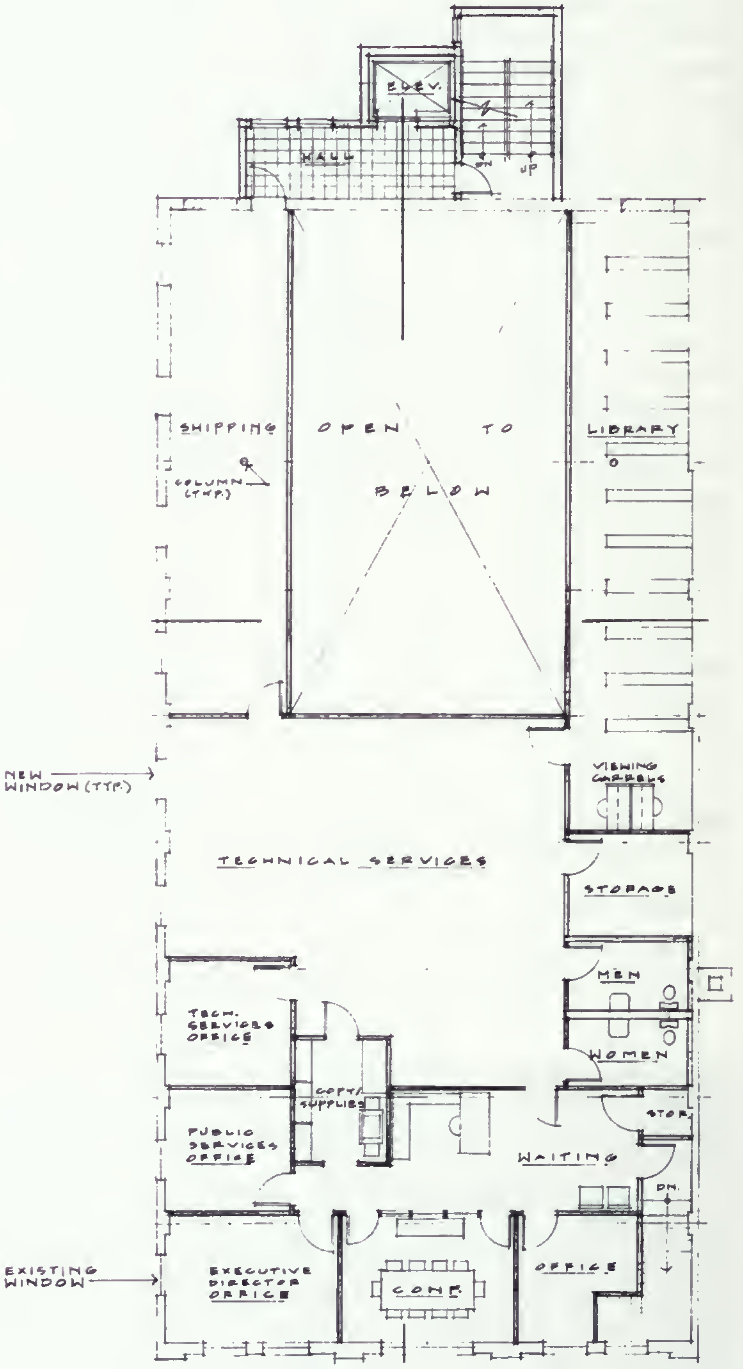
Main Street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EXECUTIVE DIRECTOR OFFICE
CONF.
OFFICE

Second Floor

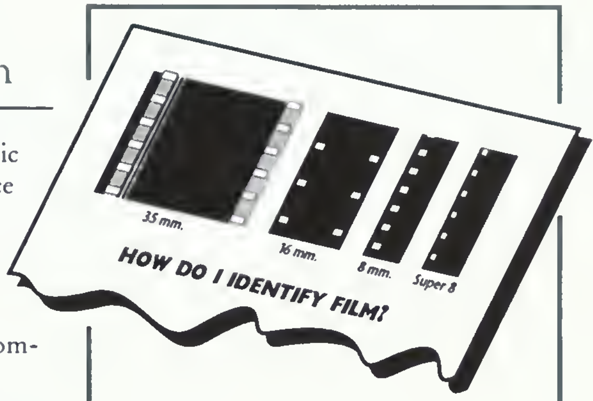
Library of Congress Film Preservation Plan

The National Film Preservation Public Access and Educational Use task force met May 23 in Los Angeles. NHF co-founder and task-force member Karan Sheldon participated in the meeting, the first face-to-face session after a series of conference calls. Recommendations from this and other task forces will result in a national film preservation plan to be released by the Librarian of Congress. The plan will be available for public comment for 60 days beginning in early August.

Public Access
Increasing availability of film prints for exhibition has been a task-force concern. The scope of the repertory exhibition market was one topic. A recommendation is a "print bank" from which otherwise unavailable films can be loaned to exhibitors. Making information on existing sources for 35 mm. and 16 mm. prints more easily available was also discussed.

Proposed Legislation
The film preservation plan may lead to proposed legislation to establish a Film Preservation Foundation supported by federal appropriations and private matching funds. The foundation will assist the effort to save America's film heritage and bring it before the public.

Your Comments Needed
For a copy of the national film preservation plan contact Steve Leggett, National Film Preservation Board Assistant at the Library of Congress, 202 707-5912; FAX 202 707-2371. ■


35mm.
16mm.
8mm.
Super 8
HOW DO I IDENTIFY FILM?

Film ID Card

There's a pile of old film cans up in the attic. What the heck is in them? You know we don't have that old projector any more. . . .

For those unlabeled cans and boxes, and for the times you can't quite remember the difference between 16 mm. and Super 8 because Uncle Ed didn't tell you what was going through his camera—consult Northeast Historic Film's FILM ID CARD.

The card identifies key dates and film stocks with brief helpful notes. The card is useful for small nonprofits and people with family film. It's free. Just call NHF.

Regional Grant Opportunities

EARNEST (Exchange of Arts Resources among the New England States) is a New England Foundation for the Arts program that makes funding available to presenters who engage New England artist groups based outside the presenter's home state. The artists engaged must be members of their own state's touring roster. So New Hampshire and Vermont sponsors could book Maine silent-film accompanists Danny Patt (Portland) or Glenn Jenks (Camden). Maine and New Hampshire sponsors could book Peter Tavalin (Putney), also an accompanist for silent film. The deadline is September 1 for events beginning after December 1. Call for the New England Foundation for the Arts guide to programs, 617 492-2914.

Maine Historical Records Advisory Board Regrant Program is funded by the National Historical Publications and Records Commission to provide modest funding for projects to adopt proper archival planning and management techniques to preserve and improve access to important historical records. This includes manuscripts, photographs, movie films, video or audio recordings. February 1, 1995, is the next deadline. Call Janet Roberts at the Maine State Archives, 207 287-5791. ■

New at the Archives

Significant 16 mm. collections have been coming to the archives, including the life work of **Archie Stewart**, a 92-year-old photographer. His granddaughter, Mary Kelly, describes how Stewart "lovingly filmed his subjects—hunting, fishing, canoes and canoemanship, Maine guides ca. 1926 on—and scrupulously documented his films." The preservation project is in partnership with the Maine Folklife Center at the University of Maine.

Amateur collections documenting the region directly fit the archives' collecting mission. NHF has another function, which is to assist with the preservation of footage that would otherwise be lost. Unpreserved nitrate film continues to be of concern and arrives at the archives thanks to alert friends.

Teens Films Found
In May NHF member James Phillips found five reels of 35 mm. film from the teens. One reel of International Newsreel (1919) contains footage of returning World War I troops and a Gregory LaCava animated short by T. A. Dorgan. It was donated to the UCLA Film Archive, accepted by newsreel preservationist Blaine Bartell and curator Eddie Richmond. A copy will be available for presentation to NHF's audiences.

From the same collection, four one-reel comedies were donated to the International Museum of Photography at George Eastman House. James Phillips studied in Rochester and was glad that the archives agreed to preserve the films. The comedies include the 1915 Vitagraph Co. ***The Professor's Painless Cure*** with Mr. and Mrs. Sidney Drew, best known for ***A Florida Enchantment***. GEH curator Dr. Jan-Christopher Horak will research an unidentified Lubin comedy—with an epistolary hook penned by a British fellow, "Your American girls have no charm for me, they are too mannish."

Film books, sheet music relating to movies, including ***Evangeline***, and film-advertising materials were received from Michael Fiori, Kathryn Fuller, Douglas Gomery, Pam Wintle and Sam Taylor among others. Many thanks! ■

American Memory: Multimedia Historical Collections from the Library of Congress

New means of access to historical records—including moving images—are being created. One example is the American Memory project at the Library of Congress. Conceived as a way to help Library collections reach new audiences, more or less unmediated, the project has had a pilot period and is awaiting further funding before wider distribution.

Interactive Future

According to information put out by the Library, "Future researchers will be able to visit an American Memory workstation at a local library or school and search through collections, view interactive exhibitions that introduce specific collections, and electronically 'copy' data for further study."

While the Library is investigating digital motion-picture technology and on-line delivery, moving images are available on analog (CAV) laserdisc. One project still in production is ***The American Variety Stage, 1870–1920***. LeeEllen Friedland, who is working on preparing this collection, says,

> A librarian in the motion picture division, Gene DeAnna, and I did a survey of all the Paper Print films. We made a selection focusing on vaudeville, burlesque and musical revue. We found many vaudeville bits just like you would have seen on stage: trained dogs, contortionists, comedy vignettes. There were dance performances, short dramas and tableaux.
>
> American Memory drew from many divisions of the Library. ***Variety Stage*** was the first example that was explicitly an anthology, drawing from several special collection divisions—film, sound, photos, manuscripts. The pilot project brought attention to collections that needed processing and preservation. American Memory has always tried to dovetail with ongoing preservation and be a catalyst for it.

For research access, "We will make our own item-level records for the Paper Print films which will be part of the on-line collection."

A two-year test-site evaluation, conducted in 44 schools and libraries across the country, has been completed. To give American Memory a test drive, visit the Library of Congress motion-picture reading room. ■

Further Information

Carl Fleischhauer, Coordinator
American Memory, Library of Congress,
Washington, DC 20540-1300
202 707-6233.

Moving Images in American Memory

The Life of a City: Early Films of New York, 1897–1906

Paper Print Films of President William McKinley and the Pan-American Exposition, 1901

On videodisc but not yet searchable in American Memory: ***Early Films of San Francisco Before and After the Great Earthquake, 1897–1907***

Collections in production: ***The American Variety Stage, 1870–1920***

Early Films of the Westinghouse Factory, 1904

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Check your mailing label. Your membership expiration date should appear there. Save NHF a mailing by sending your renewal check now! VISA and MasterCard renewals are welcome. If there's no date on the address label, please turn to page 11 and join. ■

Video Preservation

Jim Lindner of VidiPax™, New York, likes to help people with video restoration issues. Lindner has been an active contributor to AMIA-L, the Association of Moving Image Archivists computer bulletin board.

The Worst Cases

An article he wrote for the AMIA newsletter called "Confessions of a Videotape Restorer" focuses on differences in design of videotapes and machines. He notes that some of the worst problems his company has encountered "are caused in production long before storage has occurred. What single restoration solution could handle the abuse given by a well-intentioned crew member who placed a tape inside a sandwich bag (that apparently previously held a sandwich), where it remained for 20 years? Some of my personal favorites include the tape that broke in production and was taped together with duct tape, and the tape that had paper "bookmarks" to mark where an important scene started. And of course there have been tapes that have been visited by living creatures over the years, some microscopic and some generally characterized as 'vermin.'"

Jim Lindner's VidiPax™ helpline is 800 653-8434. E-mail will reach him at VIDIPAXJIM@delphi.com.

Lindner describes himself as "the guy who used to be in your high school and run the projector, but is now 40 years old and 6′ 7″ tall." ■

Reference by Mail

Call for larger-print edition!

Members of Northeast Historic Film are invited to borrow from the FREE circulating loan collection, Reference by Mail.

Return Instructions

Borrowers are responsible for return to NHF via First Class mail or UPS. Tapes must be on their way back to NHF five days after they are received.

Public Performance

Videotapes are offered as a reference service. Where possible, public-performance rights are included. Please check each tape's status: PERF means public performance rights are included. If you have a date in mind, call ahead to ensure availability. Where there is no PERF, the tape is for home use only and may not be shown to a group.

Videos for Sale

Many of these tapes are available for purchase through NHF; tapes that may be bought are listed with a check mark.

Artists and Authors

✓ **NEW** *Berenice Abbott: A View of the Twentieth Century*, life and work of one of America's most significant photographers; she lived in Maine into her 90s. 1992. 56 mins., col., sd.

✓ *Bonsoir Mes Amis*, portrait of two of Maine's finest traditional Franco-American musicians. By Huey. 1990. 46 mins., col., sd.

NEW *Master Smart Woman*, Maine novelist Sarah Orne Jewett (1850–1909) by Jane Morrison. 1984. 28 mins., col., sd.

NEW *May Sarton: She Knew a Phoenix*, the poet reads and talks at home. Produced by Karen Saum. 1980. 28 mins., col., sd. PERF

City Life

✓ **NEW** *Anchor of the Soul*, African-American history in northern New England through the story of a Portland church. 1994. 60 mins., col., sd.

NEW *Can I Get There from Here? Urban Youth*, families, work, homelessness in Portland, Maine. 1981. 29 mins., col., sd. PERF

✓ *Roughing the Uppers: The Great Shoe Strike of 1937*, documentary by Robert Branham and Bates College students about CIO shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

24 Hours, fire fighting in Portland, Maine, with memorable narration. The filmmaker, Earle Fenderson, died this year at age 90. 1963. 27 mins., b&w, sd. PERF

Country Life

The Batteau Machias, student project on construction of a traditional river-driving boat. 1990. 22 mins., col., sd. PERF

✓ *Ben's Mill*, a documentary about a Vermont water-powered mill by NHF members Michel Chalufour and John Karol. 60 mins., col., sd.

✓ *A Century of Summers*, the impact of a summer colony on a small Maine coastal community by Hancock native and NHF member Sandy Phippen. 1987. 45 mins., b&w and col., sd. PERF

✓ *Cherryfield, 1938*, a terrific home movie about rural spring. 6 mins., b&w, si. PERF

✓ *Dead River Rough Cut*, lives and philosophies of two woodsmen-trappers by Richard Searls and Stuart Silverstein. 1976. 55 mins., col., sd.

Down East Dairyman, produced by the Maine Dept. of Agriculture. 1972. 14 mins., col., sd. PERF

✓ **NEW** *Giant Horses*, draft horses and their drivers. 28 mins., col., sd.

✓ *Ice Harvesting Sampler*, five short silent films showing a near-forgotten New England industry. 26 mins., b&w, sd. PERF

The Movie Queen, Lubec, pretend movie queen visits her home town in down east Maine. 1936. 28 mins., b&w, si.

Nature's Blueberryland, Maine's wild blueberries. 13 mins., col., sd. PERF

Paris, 1929 and other views, home movies of the Wright family in Paris, Maine, haying, mowing, picnics. 80 mins., b&w, si.

Part-Time Farmer, promotes agriculture as an after-hours pursuit. ca. 1975. 17 mins., col., sd. PERF

✓ *Sins of Our Mothers*, girl who went to the Massachusetts textile mills from Fayette, Maine. 60 mins., col., sd. PERF

Early Film

✓ *All But Forgotten*, documentary on the Holman Day silent-film company in Maine. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a two-reel North Woods comedy by Maine writer Holman Day. 1921. 20 mins., b&w, si. PERF

✓ *Earliest Maine Films*, lobstering, trout fishing, logging, canoeing on Moosehead Lake and potato growing, from 1901 to 1920. 44 mins., b&w, si. PERF

Just Maine Folks, a bawdy hayseed one-reeler. Poor image quality. 1913. 8 mins., b&w, si. PERF

The Knight of the Pines, another North Woods adventure by Maine writer Holman Day. 1920. 20 mins., b&w, si. PERF

Ecology

✓ **NEW** *Rachel Carson's Silent Spring*, her 1963 book about pesticides helped raise ecological consciousness. 1993. 60 mins., col., sd.

Fisheries

Basic Net Mending, how to repair fish nets. 1951. 16 mins., col., sd. PERF

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod and lobster. 1968. 28 mins., col., sd. PERF

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Tuna Fishing off Portland Harbor, Maine, offshore fishing with a Maine sea and shore warden. ca. 1930. 10 mins., b&w, si. with intertitles. PERF

Turn of the Tide, drama about formation of a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Franco-American Life

Reflets et Lumière, three seasons of a television series on Franco-American culture produced by the Maine Public Broadcasting Network (MPBN). The programs aired from 1979 to 1981. Sound and image quality varies. PERF

Potato Harvest Northern Maine. Interview and poetry reading by Norm Dube in Bedford, NH. 1979, 39 mins.

Acadian Villages Acadian history—interview with Guy Dubay of Madawaska, Maine. Visits to the Acadian Village near Van Buren, Maine, and le Village Acadien in Carquet, New Brunswick, Canada. A short visit to Quebec City. 1979. 27 mins.

Lowell Mills Irene Simoneau, Franco-American historian on the role of women in the mills. Roger Paradis of Fort Kent, Maine, about Franco-American folklore and music. 1979. 29 mins.

Many more . . . call for the complete list.

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine closes this year. Mom at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

✓ *Mount Washington Among the Clouds*, a history of the hotels, newspaper and cog railway, 1852–1908. 30 mins., col., sd.

Mysteries of the Unknown: A Documentary about our Community, an outstanding student video about Bucksport, Maine, with original music. 1990. 30 mins., col., sd.

✓ *Norumbega: Maine in the Age of Exploration and Settlement*, early Maine history, based on maps. 1989. 16 mins., col., sd. PERF

NEW *This Land: The Story of a Community Land Trust and a Co-Op Called H.O.M.E.*, Karen Saum's documentary on Orland, Maine, organization. 1983. 26 mins., col., sd. PERF

A Quiet Frontier, produced for the City of Bangor to promote economic development during urban renewal. 1969. 30 mins., col., sd.

Winter Sports in the White Mountain National Forest, skiing, sledding and snowshoeing in New Hampshire. 1934. 28 mins., b&w, si. PERF

Oral History

✓ *Hap Collins of South Blue Hill*, Jeff Titon's oral history interview with field footage of a lobsterman, painter and poet. 1989. 56 mins., col., sd. PERF

✓ *An Oral Historian's Work with Dr. Edward Ives*, "how to" illustrating an oral history project by the founder of the Maine Folklife Center. 1987. 30 mins., col., sd. PERF

Carlton Willey, baseball pitcher, 1958 rookie of the year, interviewed in a high school project. Unedited interview from VHS master. 1990. 39 mins., col., sd. PERF

Political Discourse

Jerry Brown Speaks in New Hampshire, from the 1992 presidential campaign. 28 mins., col., sd. PERF

John F. Kennedy Speech, anniversary of the Cuban Missile Crisis, October 1963 at the Univ. of Maine homecoming. 30 mins., b&w, sd. PERF. *Sent with full transcript of speech.*

Margaret Chase Smith Speech, declaration of intention to run for President, includes Q&A. 1964. 17 mins., b&w, sd. PERF

Ella Knowles: A Dangerous Woman, video on a suffragist & Bates alumna by Robert Branham & students. 1991. 25 mins., col., sd.

Television

The Cold War/Transportation/TV Commercials, three compilation tapes from the Bangor Historical Society/WABI collection. 40 to 50 mins. each; b&w, si. and sd. PERF

✓ *Maine's TV Time Machine*, the 1950s and early 60s in news, sports and local commercials. 1989. 34 mins., b&w, sd. PERF

Transportation

✓ *Around Cape Horn*, Captain Irving Johnson aboard the bark *Peking*. 1929. 37 mins., b&w, sd.

✓ *Ride the Sandy River Railroad*, one of the country's best two-foot-gauge railroads. 1930. 30 min., b&w, si. with intertitles.

Woods

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., sd., col. and b&w.

✓ *From Stump to Ship*, complete look at the long-log industry from forest to shipboard. 1930. 28 mins., b&w, sd. PERF

✓ *King Spruce*, harvesting pulpwood, includes horses and mechanical log haulers ca. 1940. 23 mins., col., sd.

Little Log Cabin in the Northern Woods, amateur film of a young woman's hunting trip near Brownville, Maine, with a professional guide ca. 1930. 13 mins., b&w, si. PERF

Our White Pine Heritage, how the trees are harvested for use in construction, papermaking, etc. 1948. 16 mins., b&w, sd.

Pilgrim Forests, about Civilian Conservation Corps work in New England—Acadia National Park and White Mountain National Forest. ca. 1933. 10 mins., b&w, si. PERF

✓ *Woodsmen and River Drivers, "Another day, another era,"* unforgettable individuals who worked for the Machias Lumber Company before 1930. 1989. 30 mins., col. and b&w, sd. PERF

Women's Issues

NEW *Working Women of Waldo County: Our Heritage*, documentary—basketmaking, farming and other work. 1979. 26 mins., col., sd. PERF

Also in this series, *Today* and *Her Story*

Calendar and Call for Volunteers

Passes are available for people who would like to enjoy the fair season and help run the booth at the Blue Hill, Common Ground and Fryeburg Fairs. It's a great way to participate as an insider! Call 469-0924 for details.

A special film event will be held on August 29 at the Neighborhood House in Northeast Harbor, Maine. Call Crystal Hall at 207 288-4947 for more information.

July 28 Bristol, Maine, ***The Seventh Day*** (1921) with piano accompaniment by Danny Patt, hosted by the Damariscotta River Assoc. and the Pemaquid Watershed Assoc. Call Carolyn Landau, 207 563-8645.

August 17 Vinalhaven Historical Society, Vinalhaven Island, Maine, sponsors ***The Seventh Day*** (1921) with piano accompaniment by Danny Patt. Call Roy Heisler, 207 863-4318.

August 21 Saco River Grange Hall, Bar Mills, Maine, silent films with Danny Patt. Call Pat Packard, 207 929-6472.

September 1–5 Blue Hill Fair, Blue Hill, Maine, visit NHF's booth on the midway.

September 23–25 Common Ground Fair, Windsor, Maine, in the film building (turn left inside the main gate). The screening schedule is printed in the 1994 Fairbook.

October 2–9 Farm Museum at the Fryeburg Fair, NHF is in residence at one of northern New England's largest agricultural fairs.

November 15–19 The Association of Moving Image Archivists (AMIA) annual conference will meet at Boston's Omni Parker House, organized by the WGBH Educational Foundation and the National Center for Jewish Film. The New England Archivists (NEA) meeting, focusing on audiovisual records, will follow. AMIA will provide two days of training during the NEA meeting. Call Mary Ide at WGBH, 617 492-2777 ext. 2368.

Ice Harvesting Sampler with Narration and Other New Videos

SPECIAL, now through January 1, 1995! NHF members may return their silent ***Ice Harvesting Sampler*** videotape and receive a narrated copy **FREE**. Non-members, $5 handling fee for trade-ins.

Philip C. Whitney, pictured here at work, has narrated an annotation to NHF's ***Ice Harvesting Sampler***, bringing his knowledge of the tools and the process to the existing images.

The narration turns the moving images into a vivid cultural-preservation and education tool, showing how things were done and aurally presenting what is not visually evident.

Phil, president of the New England Tool Collectors Association, lives in Fitchburg, Mass. He specializes in living history—field demonstrations of ice harvesting, grain flailing, millstone dressing, making shingles and scarecrows.

His ice-exhibit trailer tours New England and New York every winter. Whitney Historic Programs, 508 342-1350.

Ice Harvesting Sampler 26 mins., b&w., sd. $16.95/NHF **members $14.95**

Berenice Abbott: A View of the 20th Century, One of the greatest American photographers of the century. From Paris portraits in the '20s to her Maine life, age 90. 60 mins., col., sd. $49 for Home Use/ $99 to Institutions/Sorry, no member discount.

Rachel Carson's Silent Spring, the 1963 book about environmental poisoning helped raise ecological consciousness. 60 mins., col., sd. $69.95 Institutions Only/ Sorry, no member discount.

Phillips Lord: Maine Comic

The Summer 1993 *Moving Image Review* reported on Phillips Lord, a Maine comedian whose one movie, ***Way Back Home*** (1931), invokes rural Maine icons reel after reel: the saintly orphan, lovely farmgirl, hilarious bumpkin, woman who went wrong in the city, and sharp-tongued spinster, surrounded by the wrong-headed but educable townspeople. Led by, of course, the wise old Maine farmer—Seth Parker—played by Phillips Lord.

David A. Taylor of the Library of Congress American Folklife Center worked on a Phillips Lord bibliography, while retired broadcaster Norman Gallant put out the word for recordings of Lord's radio shows. Darrell Anderson of Renton, Washington, crossed the country with three 78 rpm recordings and a copy of a Seth Parker and His Jonesport Folks lobby card. Virginia Whitney of Blue Hill, Maine, shared recollections of the family. Her father and Phillips Lord were first cousins in a close family. "All of the tribe couldn't wait to get out of Maine and make their fortunes," she said. "Then they couldn't wait to get back."

Way Back Home is available from NHF on videocassette for $19.95.

For Sale

Anchor of the Soul

African-American history and race relations in northern New England. Story of a Portland, Maine, church —spiritual home, community center and leader in fight for racial equality. 60 mins., col., sd.
$24.95/NHF **Members $19.95**

Giant Horses

Documentary on draft horses and the relationship between humans and domestic animals. 30 mins., col., sd.
$19.95/NHF **Members $16.95** ■

NHF Membership

As an independent nonprofit organization, NHF depends on its members. You help us set priorities, you pass the word about the significance of cultural preservation, and your dues help keep us operating. Please join and renew!

Regular members, $25 per year, receive a subscription to *Moving Image Review,* notice of screenings and events, loan of three reference tapes at no charge, and discounts on materials distributed by NHF.

Educator/Student Members, $15 per year, receive all regular membership benefits. This category is for teachers and students at any level.

Nonprofit Organizations, $35 per year, receive all regular benefits of membership, including loan of three reference tapes at no charge, plus additional copies of *Moving Image Review* on request and reduced rates for consultation, presentations and professional services.

Associates (Individuals) and Corporate Members, $100 per year, receive the benefits of regular members, special recognition in *Moving Image Review,* and loan of five reference tapes at no charge.

Friends, $250 per year, receive all benefits of regular membership and, in addition, loan of ten reference tapes at no charge.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage. ■

Your dues are tax deductible to the extent allowed by law.

Technical Services

NHF transfers 16 mm. film to videotape using Elmo equipment at either sound or silent speeds. Also available, 8 mm. and Super 8 mm. transfers to videotape for reference; evaluation of film's physical condition; perforation repair and appraisal.

These services, using NHF staff's expertise and equipment, help support the organization by providing a revenue source. Some equipment acquisition is the result of a generous gift from the Betterment Fund. ■

Membership and Order Form

Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 USA

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Purchase or Reference by Mail	*Qty.*	*Total*

☐ Special Fourth Class mail: add $3.00 plus $1 each additional item
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☐ UPS: add $4.50 plus $1 each additional item

Subtotal	
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☐ ***Please send Video Sales Catalog!***

Membership/Specify level, please: ____________________

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Payment Method

☐ *Check or money order—make check payable to Northeast Historic Film*
☐ *Institutional purchase order #* ____________________

☐ *Visa* ☐ *MasterCard* *Credit card #* ____________________ *Expiration date* __________

Questions? Call Libby Rosemeier at (207) 469-0924

Credit card signature ____________________

Longfellow's famous poem, the hope and despair of thousands of school children—and their elders—has again been brought to the screen, this time with Dolores Del Rio as the Acadian maiden.

—*New York Times, 29 July 1929*

Thanks to Madeline Matz, Library of Congress M/B/RS for research on Evangeline; *and to Eddie Richmond, Bob Gitt and Charles Hopkins, UCLA Film and Television Archive. photo: Museum of Modern Art, Film Stills Archives.*

Evangeline

Dolores Del Rio starred in the 1929 feature film ***Evangeline,*** produced and directed by Edwin Carewe. The film was released with music and effects on disc, including Del Rio singing a French chansonnette. *Variety* said,

> Allowing for the great beauty of production, fine quality and appeal of the great American love epic, the picture carries with it the handicap of being somewhat an educational (sic). Commercially it looks a bit doubtful; artistically it is a credit to everybody concerned.

The film has lain quietly awaiting restoration. NHF's attention was drawn to it by people of Acadian heritage in northern Maine whose French-speaking ancestors were driven out of Nova Scotia by the British. ***Evangeline*** is a vehicle for examining the mythification of Acadian history, according to Lisa Ornstein, director of the Acadian Archives/Archives acadiennes at the University of Maine, Fort Kent. Once it is preserved, screenings will be a chance to focus on the "historical development of the adoption of Evangeline as a cultural icon."

Barry Jean Ancelet, who teaches French and Folklore at the University of Southwestern Louisiana, studies the culture, language and history of the Louisiana Cajuns (Acadians) and the effect of Evangeline mythology on Cajun self-image. Ancelet says,

> Longfellow's heroine was once so popular among American readers that she came to represent an acceptable symbol among the Cajuns who were then going through a rather brutal Americanization process. Consequently she came to replace actual history. People felt she was a safe bet, and didn't wonder any further about their own real past.

The Acadian Archives/Archives acadiennes, Ancelet and Carl Brasseaux from the University of Southwestern Louisiana, and the Université de Moncton, New Brunswick, will examine ***Evangeline*** in context after film preservation from the complete picture negative planned by the UCLA Film and Television Archive. Preservation Officer Bob Gitt says he looks forward to preserving the film next year.

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 1995

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Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769.

Social History of Moviegoing Receives National Endowment for the Humanities Award

The Alamo Theatre's auditorium, built in 1916, seated 600 people for movies, traveling shows, and local events such as town meeting and graduation. Photo: Robert Rosie Collection.

The National Endowment for the Humanities awarded a grant of $145,000 to Northeast Historic Film for a social history project, "Going to the Movies: A Century of Motion Picture Audiences in Northern New England."

The funding supports an interpretive exhibition examining Maine, New Hampshire and Vermont communities and their moviegoing audiences. The exhibition will be installed in the Alamo Theatre building in Bucksport, Maine, in 1996 and will tour northern New England reaching a broad public audience in shopping malls and other locations.

An associated film and lecture series will tour the three states.

Twenty project scholars in the fields of history, North American studies, music, film history, art, religion, literature and education have been involved in the planning first supported by an NEH planning grant in 1992. The commitment of the team is summed up by historian Kathryn H. Fuller:

> The commitment to the highest quality of research and interpretation in this 'cutting edge' area of academic film and historical studies—audiences and media reception—is reinforced with an equally strong commitment to be accessible to the public. Visitors and scholars alike will learn a great deal. The exhibit and programs will demonstrate how social, cultural and economic factors in northern New England have continually shaped what "going to the movies" means to its people.

Support from NEH's Division of Public Programs includes the offer of an additional matching grant on top of the $145,000 in outright support. Northeast Historic Film has the opportunity to receive a further $40,000 in Endowment funds on receipt of $40,000 from one or more donors. NHF is actively seeking corporate sponsors, individual donors and foundation support to unlock the matching funds.

Besides the NEH-related funding, Northeast Historic Film's board has made a commitment to raise an additional $75,000, bringing total funding for the Going to the Movies project to $300,000. ■

Executive Director's Report

Successful Pledge Completion

The more than 80 friends of NHF who helped buy the Alamo Theatre at auction have completed their donations. The Alamo Auction Honor Roll appears on page 6. Thank you all for your generosity! With your help we're bringing the building into its eighth decade in style.

New Board Member

The building is taking shape inside and out, thanks to our active board, joined in October by Terry Rankine, a founding partner of Cambridge Seven Associates, an internationally known architecture firm. Terry, a resident of South Thomaston, Maine, is helping us integrate our activities and dreams within the Alamo's brick walls. With assistance from acoustical engineer Bill Cavanaugh, we're planning an acoustically effective auditorium for movies and live performances.

Staff Members Join Us

Patricia Burdick, cataloguer and registrar, has joined the staff working with Karan Sheldon and Crystal Hall on the Collections Guide as she describes on page 5.

Trisha Terwilliger and Yvette St. Peter join the staff in front-office positions. Trisha answers the telephone and keeps loan materials circulating. Yvette assists Libby Rosemeier with distribution projects, as well as working on the front desk.

Volunteer Helpers

Paul Flynn from Toronto is a new volunteer assisting with viewing and describing films. Eleanor and Alan McClelland from Camden have taken on some descriptive cataloguing and are using E-mail for exchanging data.

David S. Weiss
Executive Director ■

"Town Hall Tour" of *Where the Rivers Flow North* and Premiere of *The Beans of Egypt, Maine*

Volunteer Paul Cady of Hulls Cove was point person for a community screening of ***Where the Rivers Flow North*** in Northeast Harbor, Maine, on August 29. The independently produced feature was on a Town Hall Tour taking a 35 mm. print—and projector—around northern New England.

For NHF's event, Cady put together a team of volunteers including Chris Vincenty (projectionist), Lisa Burton, Crystal Hall, Pancho Cole, Martha Davis and Kris Donohue. Anna Durand and her staff at Bar Harbor's Morning Glory Cafe provided a delicious supper served by the volunteer kitchen team to a capacity crowd at the Neighborhood House before the screening.

NHF also brought the film to Blue Hill's renovated Town Hall, a structure built in 1896, the year movies first came to Maine. The audience of over 200 filled the hall, and unfortunately 50 more people had to be turned away. Libby Rosemeier kept the popcorn flowing thanks to Mary Ellen Duym's loan of her popcorn machine.

In Bucksport a planned outdoor screening was rained out. The Middle School loaned their gym, thanks to principal Carl Lusby and custodian Ray Bishop. The intrepid exhibitors led by Phil Yates constructed a scaffolding for the projector. Bucksport High School loaned chairs. Volunteers Lynne Blair, Yvette St. Peter and visiting film historians Eithne Johnson and Eric Schaefer helped with concessions.

Caledonia Pictures, producer and distributor of the Vermont-made feature, wrote after the events, "Wow! What an incredible success our three dates in Maine were. The Maine dates were the end of our Town Hall Tour, and it was great to end on such a high note."

On October 2 a benefit premiere of ***The Beans of Egypt, Maine*** from Carolyn Chute's celebrated novel raised money for Northeast Historic Film at Portland's newly renovated movie palace, the State Theater. Nearly 500 people attended. NHF is indebted to director Jennifer Warren, board member Shan Sayles, Steve Bailey and his staff at The State.

Carolyn Chute signs her books. Photo: Guy Gannett Publishing Co.

A catered reception before the screening was an opportunity for friends of NHF to meet and see The State. Carolyn Chute signed books with the assistance of Nick Sichterman and Mariah Hughs of Blue Hill Books.

The film, distributed by I.R.S. Releasing Corp., had been shown at the Seattle and Boston film festivals prior to the Maine premiere. Martha Plimpton stars as Earlene Bean with a compelling performance. The film was released November 23. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

The Alamo Theatre auditorium—down to the ground, and then some. More than 60 truckloads of earth were removed and a new drainage system installed. Photo: Thomas R. Stewart.

The LEF Foundation of Cambridge and San Francisco made a grant of $4,000 to support renovations to the Alamo Theatre façade. In Bucksport, a community where businesses are closing (Brown Appliance and Grant's Gifts closed at the end of 1994), the effort to create a presence on Main Street is a crucial morale-builder and economic statement. NHF's direction is running against a strong tide. Support from the LEF Foundation is helping the archives' commitment to Bucksport.

Corporate In-Kind Donations

- **Beckett Corporation**, Lionville, Pennsylvania, one of the country's premier manufacturers of archival labels, donated a several-year supply of labels. Thanks to president Rick Nopper, honorary Mainer.
- **Cablevision**, Bangor, Maine, donated more than 250 ¾-inch videocassettes, high-quality stock for use in creating reference copies. Thanks to Kelli Manigault.

The Theater

Work on the Alamo Theatre auditorium has been supported by the W. K. Kellogg Foundation; the Davis Family Foundation; the Maine Arts Commission, Rural Arts Initiative; the National Trust for Historic Preservation; and the board and members of Northeast Historic Film. ■

The Beans of Egypt, Maine. *Earlene Bean, played by Martha Plimpton, marries Beal Bean (Patrick McGaw) while Roberta Bean (Kelly Lynch) looks on. Photo: I.R.S. Releasing.*

One Hundred Years:
Television Heritage, the Mirror of Our Society

In celebration of the centennial of the projected motion picture, Moving Image Review's *"One Hundred Years" column looks at the past and future of moving-image media.*

by Samuel Suratt

Do you ever wonder what happens to all the television shows? Do they just die in outer space or is there some great recording organization that captures and catalogs them for future generations to wonder at or despair over?

In the United States there are over 1000 TV stations and countless cable channels, each of them transmitting television for approximately 7000 hours a year. Much of it is network programming that will continue to be recycled *ad infinitum, ad nauseam*. But a great deal of the output of television and cable channels is unique and possibly the only record of local and regional history.

Will Programs be Preserved?

How many of these millions of hours of television exist in some form of recording? What deserves preserving, how do we preserve it and who should do this monumental job?

In 1992 Congress passed the National Film Preservation Act, which funded a study, to be done by the Library of Congress and the National Film Preservation Board, on the state of American motion picture preservation. This Act also mandated that a plan be drawn up that would assure the preservation of movies in the future. The resulting document, *Redefining Film Preservation: A National Plan*, made a concise series of recommendations.

One page of the Plan dealt with "Television and Video Preservation," recommending that the Library of Congress seek legislation, similar to that which funded the study of motion picture preservation, to embark on a study of the dimensions and problems of preserving television.

This past autumn, David Francis, head of the division that oversees the collection and preservation of motion pictures and television at the Library of Congress, stated that no Congressional authorization was necessary for a study of television, and that funding under the American Television and Radio Archive legislation would suffice.

What Will a Survey Find?

Assuming that funding is available to do a survey of television programming, what will the surveyors find?

If television had never changed from black and white to color, there would be far fewer preservation problems facing us now. But that would be like saying "if we only had horses for transportation, pedestrians would be safer."

In the days of black and white TV the method of recording was the kinescope, which was simply a black and white motion picture made of the orthicon tube or television screen. Although grainy, the kinescope had the advantage over videotape, because black and white film is the most stable long-term storage medium and the technology has not changed for almost a century. Videotape has a questionable longevity, and its technology changes every five to ten years.

Lost and "Lost" Programs

Many of the early black and white television programs no longer exist, mainly because the cost-conscious management of networks and Hollywood studios junked thousands of kinescopes to recover the silver from the films' emulsion.

But a good number of the early dramatic and comedy series still exist in vaults and are periodically "discovered" as "lost episodes." Virtually none of the early soap operas has survived, the soap manufacturers, which owned them, being even more parsimonious than the networks which broadcast them.

Series Survival

Almost all color strip shows (i.e., situation comedies, action/adventure series, etc., that were produced for prime time television) are alive and well and living on your local cable channel. Likewise, many mini-series and quality dramatic programs are preserved by the networks, the studios, UCLA, the Library of Congress, or other archives.

Sports Programming

The professional leagues and networks have been keeping low-quality tapes of sporting events for the last 15 years or so, and NFL Films has been preserving professional football since before TV began covering it.

Network News

The most complete collections of television programs are to be found in the network news divisions, where millions of feet of film and thousands of hours of videotape document what the national news networks decide to cover. Complete runs exist of memorable programs such as ***See it Now, Person to Person, Victory at Sea*** and ***The Twentieth Century***, preserved by the network news divisions.

The Vanderbilt University news archive has been taping nightly network news broadcasts since 1968, and the National Archives and Library of Congress have thousands of news broadcasts from the early 1970s to the present.

Local and Regional Gap

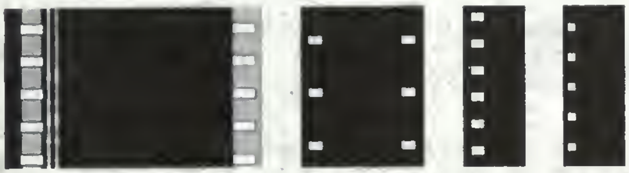
The largest gap in preserving television programming will be found in local and regional broadcasts of news and public affairs. Many local and regional archives, including Northeast Historic Film, have established programs to collect newsfilm and tape from local television stations, but many areas of the country are not included and many local programs are not taped by the broadcasting station.

Arrangements need to be made between local TV stations and local archives to tape certain programs off the air and store them for future reference by the communities.

After the Survey

Once the survey is done, the real work begins. National, regional and local policies must be established saying what programs need to be preserved and who will do what.

Funding of this multi-level approach will be very difficult to achieve, and the costs of archiving audiovisual materials are staggering. Each videotape must be



HOW DO I IDENTIFY FILM?

Do Not Project It!

All film shrinks with age and becomes fragile. Projecting shrunken film risks permanent damage by ripping sprocket holes, stressing splices and scratching the image. You may have unique, irreplaceable film. Most home movie footage is camera original, which means that the film has no negative and there may be no other copies.

Careful Hand Inspection Is OK

It is possible to carefully unwind the first few feet of the film and learn quite a bit from inspection with a magnifying glass. Handle the film by the edges only, preferably using clean cotton gloves.

Record the Following Information

- What is on the can or container? Are there any notes accompanying it?
- Check the condition of the film—is it brittle, do the edges curl, is there obvious damage?
- Are there titles or credits?
- Is the film negative or positive? Color or black & white?
- Are there sprocket holes on one side or both (single or double perforations)?
- Is there sound? Magnetic sound is usually a brown stripe along one side; optical sound is a black wavy pattern.

Remember that the film may be wound "tails out" and you could be looking at the end. Remember also that the head and tail are usually more worn than the rest.

Some Date Clues

1923	First 16 mm. camera for amateurs
early 1930s	8 mm. film available
1931	16 mm. sound film
1933	Technicolor
1935	Kodachrome—color 16 mm.
early 1950s	35 mm. safety film in wide use
1965	Super 8 available

How Should I Store Film?

Film benefits from constant low temperature and low humidity conditions. Frequent changes in temperature and humidity cause irreversible damage. Store film in clean cans laid flat.

Nitrate Film

Up to the early 1950s 35 mm. film was almost always made on a cellulose nitrate base, which is highly unstable and flammable. Inspect it regularly and store in an appropriate location. In cases of advanced deterioration, nitrate film is subject to spontaneous combustion.

Vinegar Syndrome

16 mm. film is not nitrate based. However, it is subject to deterioration. One of the signs is acetic acid, the source of a vinegar smell. Humidity and rusty metal containers accelerate the process. Films with strong vinegar smell or visible acetic acid crystals must be isolated from other films and copied before it is too late.

If you have any questions please call 207 469-0924.

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NORTHEAST HISTORIC FILM

P.O. BOX 900, MAIN ST., BUCKSPORT, ME 04416-0900

> **Film and video give people a reflection of themselves, a moving image of culture and tradition, a context.**
>
> *–Pam Wintle, NHF founding board member, film archivist, Smithsonian Human Studies Film Archives.*

Northeast Historic Film (NHF) collects, preserves and makes accessible dramatic, industrial, informational and amateur film and video. The nonprofit organization is located in the 1916 Alamo Theatre building. NHF holds thousands of hours of videotape and more than three million feet of film including three large TV film collections from Maine, along with videotape from WCSH-TV, Portland, and the Maine Public Broadcasting Corporation. The archives is one of the country's foremost collectors of home movies, a significant record of everyday life, with particularly strong coverage in the 1930s.

Services

Consulting and technical services: stock footage research, transfers from film to videotape, and preservation planning advice.

Free loan of videos to members of NHF through the Reference by Mail service.

Videos of Life in New England: a line of videotapes for sale to book and gift stores and direct to individuals and organizations.

Presentations: workshops and film and video screenings at schools and other organizations.

Supported by the Public

NHF is a nonprofit organization supported by its members, board of directors, and tax-deductible contributions from individuals, companies and foundations. Members and volunteers are key. Moving image preservation is an important, expensive, long-term undertaking.

Who Benefits?

We all benefit from the preservation of our motion picture heritage. Moving images are an important element of education and arts programs. Preservation and access to moving images helps teachers, librarians, museums, historical societies, public service and trade organizations, state agencies, producers and individuals.

The Big Picture

NHF is an active member of the North American professional organization, the Association of Moving Image Archivists. Staff members have served on its executive committee and helped found the working group on amateur moving images. NHF participates in the Library of Congress national film preservation planning effort and serves on the Maine Historical Records Advisory Board.

We Need Your Help!

NHF accepts film and video for preservation from individuals and organizations. Your financial donation will help NHF save this region's film and video heritage and make it accessible to everyone.

Collections Guide Made Possible by The Betterment Fund

by Patricia Burdick

While NHF has a well-maintained database of information describing its film and video holdings, the archives has never had a published guide to its archival holdings.

With a grant from The Betterment Fund approved in early 1994, plans were laid to complete NHF's first Collections Guide, a document of about 50 pages including concise descriptions of the moving-image holdings for use by the public.

Amphibian Plane, Grand Lake, Maine, ca. 1939. Archie Stewart Collection.

Long Trail of Decisions

A presentation on the Guide project to the New England Archivists' fall meeting raised questions from colleagues who have considered, but never attempted, this type of work. It is easy to see why other institutions do *not* embark on a similar path.

Writing a guide requires many decisions on all levels: everything from the fundamental document concept, to format options—underlining versus italics—must be discussed and resolved. Creating a Guide demands patience, organization, and a sense of humor.

The work commenced around Labor Day, when 130 records in the NHF "Collections" database were copied into a "Guide" database, a working document for records revision. Streamlined records became the actual Guide entries after final text clean-up using WordPerfect software.

The initial group of 130 records has grown to 200 descriptions as new collections have been entered with assistance from Crystal Hall, an experienced freelance cataloguer and indexer in Bar Harbor. Marsha Maguire, a professional moving-image cataloguer in Kirkland, Washington, was essential to the process, providing resources and advice on many issues including Library of Congress subject headings, moving-image physical description formats, and Guide entry organization.

Guide Arrangement

The term "collection" is used by NHF to designate a body of materials with the same provenance, or source. For instance, an independent filmmaker who donates several reels of film, a projector, and spiral-bound logbooks is considered the creator of this collection of disparate items, all of which are interrelated.

A collection of moving images can contain all gauges and generations of film as well as video materials, with other factors such as silent or sound, and black/white or color thrown in. Given its eclectic nature, a collection description can be presented in a variety of ways.

NHF's Collections Guide is organized by "predominant genre," namely the one type of moving image in each collection that generally represents the collection.

Categories

We developed a list of six predominant genres defined in the introduction text: Independent Works, Amateur Works, Television, Industrial Works, Dramatic Works, and Other Nonfiction Works. Upon entering the genre sections, Guide users will find detailed entries arranged alphabetically by collection name.

Each entry supplies basic information necessary for understanding the nature of the collection: accession number (a unique, NHF-assigned identifier); title statement including collection name, creator of the materials, and date; physical description; summary of film and/or video contents; biographical or historical notes; finding aid notes; secondary genre descriptors; geographical locations (where the film or video was shot); and a short list of subject headings. There are nine "fields" of descriptive information for each collection.

The Guide is available from Northeast Historic Film and may be ordered by phone or by using the order form on page 15 of *Moving Image Review*. ■

Pat Burdick completed her archival degree in 1992 through the M.L.S. program at Simmons College. While in Cambridge she finished internships at the Harvard University Archives, the Houghton Library and Widener Library. Since moving to Maine she has worked on various archival projects. She joined the NHF staff in August 1994.

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copied every 10 to 15 years in order to keep it in a format that can be played back. This means that every archives' costs will double (plus inflation) during each successive ten-year period.

Which brings us to the heart of the matter. Although everyone watches television, no one is watching over the preservation of television! And no single agency has the kind of money it will take to do the job.

Money must be found in the television industry, in private foundations and at every level of government if our television heritage, the mirror of our society, is to be preserved. ■

Samuel Suratt has been a historian, archivist of the Smithsonian Institution and Archivist of CBS News.

Progress on The Alamo

Construction supervisor Phil Yates reports that the auditorium renovation moved forward rapidly in the last few months of 1994 thanks to a dedicated crew. Concrete was poured before Christmas, and drainage and footings are in place.

"Chris Lee and Paul Little are really great workers. Anybody who can pick up a shovel and dig for ten hours in a mudhole without complaining or watching the clock deserves a lot of credit," says Yates.

Little is a carpenter from Bradford referred by staff member Pat Burdick. Lee graduated from the University of Maine, Orono, with a degree in mechanical engineering in May 1994. ■

Executive Director David Weiss, photographed by David Rodgers of the Portland Sunday Telegram, for a story by staff writer Greg Gadberry. Photo: Guy Gannett Publishing Co.

Alamo Auction Honor Roll

Three-year pledges to help buy the Alamo Theatre were completed in 1994!

John D. Bardwell
Henry Barendse
Otis J. Bartlett
Lynne K. Blair
Q. David Bowers
Mr. & Mrs. Benjamin C. Branch
Dr. and Mrs. John M.R. Bruner
Mrs. Frederic E. Camp
Constance H. Carlson
Michel Chalufour
Richard & Bonnie D'Abate
Darwin & Jacqueline Davidson
Peter & Karen Davis
John & Peg Dice
Carroll Faulkner & Ann Holland
Kathryn H. Fuller
Peter T. Gammons, Jr.
Deborah & Paul Gelardi
Faith Getchell & Glenn Jenks
D. Lea Girardin
Douglas Gomery
Green Hill Farm
Cora Coggins Greer
Jeanne H. & Randolph C. Harrison
Charles T. Hesse
Porter Hopkins
Stanley F. Howe
Edward D. & Barbara Ann Ives
Robert L. Jordan
Mr. & Mrs. Richard W. Judd
Del Keppelman & Huntington Sheldon
Richard A. Kimball, Jr.
Diane Kopec
Franklyn Lenthall & James Wilmot
Chester Liebs
Ed & Sally Lupfer
Valerie Felt McClead
Alan & Eleanor McClelland
Patricia F. McGeorge
John T. McIlwaine
Maher's Oil Burner Service, Inc.
Maine Osteopathic Association
Joan F. Meserve
Elizabeth J. Miller
John A. O'Brien
Kathryn J. Olmstead
Alice H. Palmer
David Parsons
Howard B. Peabody
Ed Pert
James Petrie in Memory of Louis de Rochemont
James A. Phillips, Jr.
Sanford Phippen
Prelinger Associates
Joan Radner
Connie & Ned Rendall
Windsor C. Robinson
Richard & Ann Roelofs
Robert & Venetia Rosie
DeWitt Sage
Robert & Elizabeth Saudek
Pat & Tom Schroth
Elliott & Dorothy Schwartz
Wendy Wincote Schweikert
Peter & Ann Sheldon
Noel & Betty Stookey
Lynda L. Sudlow
Suzanne & Samuel Taylor
William L. Taylor
Amy Turim & Larry Hershman
Mr. & Mrs. Charles R. Tyson, Jr.
Juris Ubans
Robert & Julia Walkling
Drs. Sheila & Richard White
Steve & Peggy Wight
David S. Wildes & Cynthia Wood
John Wilmerding
Pamela Wintle & Henry Griffin
and Anonymous Givers ■

Nancy Sheldon, a member of NHF's community advisory board, passed away on July 15, 1994. Sheldon graduated from Vassar College and worked at the Ford Foundation. She was a chairman of the Film Forum in New York and a member of the advisory committee on film and television of the Asia Society. Sheldon participated in NHF's National Alliance for Media Arts Centers–funded management evaluation and assisted with valued arts contacts in Maine and New England.

National Film Registry Tour

by Steve Leggett
Library of Congress, M/B/RS Division

The Library of Congress is launching a tour to celebrate American filmmaking by showcasing a selection from the National Film Registry.

The tour will enable audiences to experience historically, culturally and aesthetically significant American films as they were intended to be seen: as good-quality prints in public theaters. Planned in cooperation with copyright owners and archives, the tour will present the preservation work of many organizations.

The National Film Preservation Board will use the tour as the centerpiece in a campaign to alert the public to the diversity of American film production and to draw attention to the national preservation plan, released by the Librarian of Congress and the National Film Preservation Board in August 1994.

Thirty Feature Films

Approximately 30 feature films and selected shorts from the National Film Registry will be offered as either four separate programs or two marathon programs, which can be individually booked. The full program will showcase a broad range of film types, dates, and filmmakers and will showcase many special events, including guest speakers from throughout the film community.

Where?

The tour will begin by visiting nine cities in mid-1995: **Chicago, Dallas, Denver, Detroit, Houston, Lexington, Minneapolis/St. Paul, Omaha and Washington, D.C.**

The plan—given sufficient funding—is to extend the tour to one city in each of the 50 states and possibly special additional sites.

The screenings will last for three to six nights at each location. Theaters will be selected in consultation with the National Association of Theater Owners and will include historic theaters. Special measures will be taken to assure that the film prints are properly handled and projected.

When?

It is anticipated that the tour will start in May 1995 and run through 1996. ■

TV Coverage of Archival Activities

WLBZ TV Bangor visited the Alamo theater renovation in progress and offered a news report statewide in Maine reported by David Ahlers and videographer Bill Mason. A lunchtime visit with Helen Gott at the Bucksport Senior Citizens Center gathered recollections of picking blueberries with friends to earn movie-ticket money.

Art Donahue of Boston's WCVB TV *Chronicle*, a half-hour nightly New England program, visited Bucksport for a look at the archives' activities. Donahue went to John E. Allen, Inc., the film laboratory and archives, to talk about their work transferring film from NHF's Pierce Pearmain Collection showing Boston's Faneuil Hall in the 1920s. The *Chronicle* broadcast also featured a report from the 1994 Association of Moving Image Archivists conference. ■

Changes in London Archives

by Jane Mercer

The Federation of Commercial Audio Visual Libraries, Ltd. (FOCAL) reports on recent changes in London. FOCAL was formed in 1985 as an international professional trade association to represent commercial film/audiovisual libraries, professional film researchers, producers and others working in the industry.

There is a distinct wind of change in the world of audio-visual libraries in the UK. To quote Fred Astaire, it seems to be a case of "Change partners and dance with me."

For many years the community of footage sources and their clients have lived with an established order of liaisons: Independent Television News Ltd. (ITN) and Worldwide Television News Corp. (WTN), the BBC and Visnews (Reuters Television). Recently, however, old alliances have been severed and new ones are in the air. The split between ITN and WTN was signaled by their physical separation.

Reuters appears to be moving away from its close relationship with the BBC newsgathering operation and into partnership with ITN, sharing central London premises as a prelude to providing a combined research and newsfootage service.

Simultaneously, rumor has it WTN is moving toward a closer relationship with the BBC for whom its overseas network will presumably act as a similar backup to that supplied by Reuters.

Two of the UK's best-known libraries have had major facelifts. British Pathé has refurbished and extended its central London office at Balfour House. At the other end of town, the Huntley Archives moved into a converted lace-making factory off Newington Green, providing storage space for the films and display space for a part of the Archives' collection of film equipment and memorabilia.

Another welcome change is the handover of the television rights for ten of Charlie Chaplin's post-1919 films from the Dutch-based company, Filmverhuurkaantoor, to a British company. The films, which include *City Lights, The Gold Rush, The Great Dictator* and *Modern Times*, will be handled exclusively by Delta Ventures, a new company in which the BBC is understood to be a 20% shareholder. For anyone who has tried to acquire a Chaplin clip in recent years only to be driven back by a flat no or a dazzling display of noughts, this is (it is hoped) good news.

For more information contact FOCAL Ltd., PO Box 422, Harrow, Middlesex HA1 3YN, England. Phone and FAX, 081 423-5853. ■

AMIA at Work and Play

The Association of Moving Image Archivists met in Boston on November 15–19, 1994, hosted by WGBH TV. The conference program included technically ambitious and successful presentations, among them *Film-Digital-Film* chaired by Grover Crisp, Sony Pictures Entertainment, and *Navigating the Internet* live online with Rick Prelinger at the keyboard.

The working group dedicated to amateur footage, Inédits, held several working sessions and sponsored a panel, *From Living Room to Screening Room*, chaired by Karen Ishizuka of the Japanese American National Museum with participants Toni Treadway of Brodsky and Treadway showing 8 mm. film transferred by her company, and Orlando Bagwell of Roja Productions discussing excerpts from several of his productions.

Environmental Storage Session

Northeast Historic Film executive director David Weiss participated in a panel chaired by Milt Shefter on *Strategies for Preserving the Moving Image.* The session was devoted to considerations of preservation planning: needs analysis, economic parameters, storage environments, and construction options. Northeast Historic Film, in early stages of planning new climate-controlled storage, was used to demonstrate phases of the planning process under the queries of Shefter and engineer Alan Locke.

National Endowment for the Arts

A special session was held on the suspension of the National Endowment for the Arts Media Arts Sub-Grants. The American Film Institute/NEA Film Preservation Program, approximately $355,000 annually, represented the federal government's only ongoing grant support specifically for film preservation. AMIA participants in the session discussed the meaning of the suspension and possible actions to be taken.

In the evening screening at the John F. Kennedy Library, Northeast Historic Film screened an excerpt from the new 35 mm. print of *Aroostook County 1920s*, preserved with assistance from the AFI/NEA Film Preservation Program.

Nitrate vs. Day Rate?

Conference participants discussed the serious issues facing the field, with 260 attendees sharing a range of problems and successes. As evidenced by the following, the archival world is not entirely a somber crew. Thanks to Francine Taylor, Colin Preston, Bill O'Farrell, Jeanette Kopak, and Peter Bregman, rumored to be creators of a document reproduced here in part.

Concerns Expressed at AMIA Conference

- Devising a sound policy for silent film.
- Funding for preservation of Bris home videos cut short.
- Why is nitrate film preservation so much more expensive than day rate?
- Archivists not good with their hands concerned about digital technology.

◆

The Next Conference

The 1995 AMIA Conference will be held in Toronto, Ontario, from October 10–14 at the Crowne Plaza. The Toronto conference will provide a special opportunity for AMIA to commemorate the centennial of the motion picture.

For more information on the Association of Moving Image Archivists or to join the Association and receive its newsletter, contact the AMIA Secretariat c/o National Center for Film and Video Preservation, the American Film Institute, P.O. Box 27999, 2021 North Western Ave., Los Angeles, CA 90027. FAX 213 467-4578.

To engage in on-line dialog with AMIA members, try AMIA-L, the electronic discussion list of the organization. To subscribe, address an electronic message to LISTSERVE@UKCC.UKY.EDU. In the message area type your name, preceded by SUBSCRIBE AMIA-L. ■

The Century Project to Go

by Richard D'Abate
Associate Director,
Maine Humanities Council

What's bigger than all of us, starts in 1995, and has a stockpile of special films, videos and exhibits that organizations throughout Maine can get for free? It's the *Century Project: Modern Times in Maine and America, 1890–1930,* the Maine Humanities Council's new statewide initiative.

Designed to help Mainers take stock of their place in the twentieth century, the project looks back at the crucial early years—the origin of so many of the changes and tensions that came to shape the modern world. Components of the project include a community history grant program, symposia, reading and discussion programs, a computerized archiving project, and an exhibit.

To expand the educational impact of all these activities, the Council has created a collection of Century Project films, videos and exhibit resources. They are available right now from Ideas to Go, the Council's new media take-out service, managed by Northeast Historic Film.

IDEAS TO GO

FILM & VIDEO

EXHIBITS

READING & DISCUSSION

SPEAKERS

Ideas to Go has exhibits on European immigration and the rise of department stores; early amateur and feature films of Maine; pioneering works by women and black filmmakers; and documentaries on many subjects: the Great War, rum running and air races, the arts, Teddy Roosevelt and Jane Adams, Franco-American culture, and more. For a free Ideas to Go catalog and programming ideas call 207 469-6912. ■

Railroad Square Cinema Rises from the Ashes

by Ken Eisen

Railroad Square Cinema in Waterville, Maine, a popular independent cinema, was devastated by a fire in October. The partners have started construction of a new theater complex. The new building, located directly across from the old theater, will house three screens and an adjoining cafe. The screens, seating 150, 90, and 60 patrons, will be "interlocked" so that larger audiences can see the same film in more than one room. The target opening date is late spring or early summer.

Following the world premiere benefit screening of ***Nobody's Fool*** at the Waterville Opera House in December, contributions topped $80,000 toward the fundraising goal of $275,000. Other benefit events are planned.

Contributions can be sent to PO Box 945, Waterville, ME 04903. For information about making sizable donations, contact the Friends of Art and Cinema at 207 474-3085; or to learn about the cinema opening and to make other contributions, call 207 873-6526. ■

Aroostook County, 1920s

The ***Michael Bernard Collection***, 35 mm. film from Maine's northernmost county in the 1920s, returned to Aroostook County in January with help from many people.

Bernard, who found the reels in the basement of the Braden Theatre, is first credited with recognizing the importance of the film, which was made on the occasion of Presque Isle's centennial in 1920.

Preservation of the original film and its presentation have been supported by the American Film Institute/National Endowment for the Arts Film Preservation Program and the Maine Community Foundation's Expansion Arts program. Local sponsors include the Presque Isle Area Chamber of Commerce, Rotary Club of Presque Isle, Presque Isle Kiwanis, Kinney's Clothing, Presque Isle Historical and Genealogical Society, and Ron Coffin, First Atlantic Corporation.

Aroostook Centre Cinemas Free Screenings

NHF offered Presque Isle schools free screenings of the film at the Aroostook Centre Cinemas, thanks to the generosity of R&H Theaters. There was great enthusiasm especially from Maine history teachers. School events were coordinated by Carolyn St. Pierre, Pamela Hallett and Judy Cronin.

Typical "Our Town" Film

Aroostook County 1920s, besides being shown in free screenings, is available on VHS videocassette. Fifty complimentary copies are being given to Aroostook County educators; individuals may also order the tape from NHF.

It is a portrait of a bustling Presque Isle. Downtown, horse-drawn carriages and Fords pass on Main Street. Green's dry goods and F. B. Thompson's monument store share the spotlight. Patrons emerge from the Opera House.

Area highlights include hunting camps, Grand Falls, and an apple orchard. The Aroostook Valley Railroad electric trolley approaches the camera and proceeds through the Aroostook countryside, through fields and over bridges.

Photo: Blanche Beckwith

Presque Isle Friends

Among the many people who helped figure out the significance of the film are Mr. and Mrs. Lisle Wheeler, whose Riverside Farm appears in it; Dick and Angie Graves who first got the Centennial connection; Blanche Beckwith; and Mrs. Charles Eber.

Many thanks also to people generous with their time and resources who helped secure needed local funding: Marcus Barressi, Paul Kinney, Connie Sandstrom, Linda Smith, Claudia Stevens, board member Michael Fiori, and many others. And thanks again to the Aroostook Centre Cinemas for the screen. ■

1820 PRESQUE ISLE CENTENNIAL

Presque Isle celebrated its centennial in 1920. Photo: Dick and Angie Graves

Oliver Hardy, the undergraduate boxer. Frame enlargement courtesy George Eastman House.

James Phillips, Jr., and Rita Phillips continue their support of the archives with their delightful presence at the monthly potluck-screening nights and with a stream of gifts. The most significant of these from a national perspective is a collection of one-reel films, among them the earliest-known appearance of Oliver Hardy in *The Simp and the Sophomores*. The films were donated by NHF to George Eastman House, where they join the archives' strong collection of American silents. Curator Jan-Christopher Horak, before leaving GEH, identified a Lubin one-reeler as *The American Girl*, also a unique and unpreserved film.

Also donated by the Phillipses is a flyer for *An Evening with Seth Parker* (1931) at Portland City Hall:

> Each Sunday night over 3,500,000 make up the audience invisible and hear *Sunday Night at Seth Parker's* over WEAF of NBC and 39 associated stations. The program leads all other sustaining programs in the entire radio field. And has done much toward heralding a 'tolerant religion' that the Youth of today is seeking.

Monica C. Reed donated a three-sheet poster from a 1917 Paramount film, *A Roadside Impresario*. The stone-lithographed image is of a heartbroken woman; in the foreground a man, apparently about to hit the road, addresses a black bear, "Good-bye, Bruno! Be good to Mama." Thanks to Q. David Bowers for the connection.

Miss Julia Remick added to NHF's Alamo Theatre–related artifacts with a Hopalong Cassidy poster from the Alamo's run of *Heart of the West* (1936). The creator of Hopalong, Clarence E. Mulford, was a Fryeburg, Maine, resident from 1926 to his death.

Mr. George Candage donated a postcard of The Alamo, 1916.

Forest Carmichael, manager of several northern New England theaters including The Grand in Ellsworth, donated a scrapbook with detailed documentation of his exhibition strategies along with other materials including programs from *Fantasia* and *Gone with the Wind.*

Sheet Music

Take Your Girlie to the Movies (If You Can't Make Love at Home), a number performed by Danny Patt and vocalists in Maine Touring Artists performances, came from Richard D'Abate.

Books and Periodicals

Nancy and Bill Lippincott donated *Behind the Motion Picture Screen* by Austin C. Lescarboura, 1919, a reference book of particular interest because it came from the library of Daniel Maher, the Maine newsreel photographer depicted in NHF's logo.

Mr. and Mrs. Donald Bowden donated issues of *Kodakery*, 1925–1926, including the special Amateur Motion Picture issue.

Deborah Felder donated a 1945–46 University of Maine Film Service catalog documenting instructional 16 mm. film. Previously unknown titles to look out for: *New England Fisheries, Cod* and *New England Fishermen.*

Bucksport resident James Sweet donated many film reference works. Tony Jonaitis III sent *Way Down East, Timothy's Quest* and *The Innocent Eye.* Robert Jordan contributed *Biograph Bulletins, 1908–1912.*

Technology

New England–made projection equipment came from several sources. Mr. John Carroll donated a portable 35 mm. projector, a Keystone Moviegraph. Dorothy Lake donated a Radioptican made by the H. C. White Co., North Bennington, Vermont.

Furniture

NHF members helped with functional furniture, too. Frank and Catherine Wiers donated two exceptional mahogany office chairs currently used by the curatorial staff; Ed and Sally Lupfer gave a sofa for the library.

New Film and Video Collections

The Archie Stewart Collection, mentioned in the last issue of *Moving Image*

Review, is being processed. The 174 reels of 16 mm. film from 1928 to 1985, and 19 videotapes, are proving to be a very significant collection. Ninety-three-year-old Stewart donated a log and autobiographical writings.

The film records Stewart's life in Newburgh, NY, and regular trips to Grand Lake Stream, Maine, as well as travels around the country. Stewart's lifelong connection with aviation and with the Maine woods is a strong component of the footage. His worklife as a second-generation automobile dealer is extremely well documented. Stewart, a member of the Amateur Cinema League, is skillful with the camera and a committed recorder of twentieth-century life. The archives thanks his granddaughter, Mary Sauls Kelly.

The **WLBZ Collection**, 600,000 ft. of 16 mm. television newsfilm from 1975 to 1980, arrived at the archives in September, accompanied by nine volumes of station logs. **WLBZ** is an NBC affiliate in Bangor, Maine, sister station to Portland's WCSH.

The **Suzanne Massie Collection**, a feature film called ***Better to Light a Candle*** by Leningrad Documentary Films, arrived at the archives in September. Massie, co-author of *Journey,* is the subject of the film, set in Russia and in Deer Isle, Maine, including the Fourth of July parade in Stonington in 1991. This 35 mm. copy is the only English-language print; the archival holdings also include two reels of outtakes.

Other new collections include additions to **The GTE Collection;** from **Maine Public Broadcasting,** 72 reels of public service announcements; and 21 videotapes from the **Maine Humanities Council's** 1988 AIDS conference. **The Rick Johnston Collection** contains views of Rockland's Samoset hotel before it burned; Charles, John and Mary **Ranlett** in Bangor and Lucerne, 1938; **The William Rand Collection,** intertitled recreation footage; from **Lawrence Dolby,** footage of Saco River river-driving and a copy of ***Then it Happened*** (1947); **Constance Richardson's** ***Finest Kind*** (1975); and 16 mm. from the Natural Resources Council of Maine including ***Voices from Maine*** (1970). ■

Northeast Historic Film's Members, Thank You One and All!

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Archie Stewart with ammo belt and camera, 1920, Archie Stewart Collection.

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Larry & Nancy Perlman

Reference by Mail

New videos for members to borrow! *Call or write for more information on NHF's free loan service.*

Donald Hall and Jane Kenyon: A Life Together
New Hampshire poets read their poetry. Moving conversations about mortality and community; living in northern New England, living as mates and being poets. Hall and Kenyon read to neighbors in their small-town grange hall. 1994. 60 mins. col., sd.

Then it Happened
A record of the 1947 forest fires that devastated Maine. Produced by the U. S. Department of Agriculture focusing on aftermath of the fire in southern Maine. 20 mins., col., sd.

Every NHF Member Gets All These Benefits

- *Moving Image Review,* the only periodical with information on northern New England film and videotape research, preservation and exhibition.
- Advance notice of screenings and events, such as the premiere of *The Beans of Egypt, Maine.*
- Discounts on more than 30 Videos of Life in New England.
- Discounts on the new line of feature films.
- Free loan of videotapes through Reference by Mail. Each NHF member may borrow a shipment of up to THREE tapes free of charge, **including free shipping!** Additional tapes may be borrowed (up to three per shipment) for a $5 fee to cover each shipment.

Membership Levels and Benefits

Regular Members, $25 per year
All benefits listed above.

Educator/Student Members, $15 per year
For teachers and students at any level
All benefits listed above.

Nonprofit Organizations, $35 per year
All benefits listed above, plus:
Reduced rates for technical services and presentations;
Additional copies of *Moving Image Review* on request.

Associates (Individuals), $100 per year
All benefits listed above, plus:
Three free shipments (up to nine tapes) of Reference by Mail videos;
Free NHF T-shirt

Corporate Members, $100 per year
All benefits of Associate Membership.

Friends, $250 per year
All benefits of regular membership, plus:
Five free shipments (up to 15 tapes) of Reference by Mail videos;
Free NHF Sweatshirt

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

Your dues are tax-deductible to the extent allowed by law.

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Please enroll me as a member at the level indicated below:

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- ☐ Educator/Student $15
- ☐ Nonprofit Organization $35
- ☐ Associate (Individual) $100
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- ☐ Friend of NHF $250

☐ Please charge my credit card: ☐ MC ☐ VISA

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☐ My check is enclosed. Please make checks payable to Northeast Historic Film.

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I would like to give a gift membership at the ________________ level to:

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Collections Guide

NHF's New Collections Guide due spring 1995.

Special Offer!

NHF's Friends, Associates and Corporate Members	FREE
All other Members	$4.95
Non-members	$9.95

The Sailor's Sacrifice, *a 1909 Vitagraph film shot in southern Maine. Frame enlargement from the collections of Northeast Historic Film.*

Hollywood! Northern New England! Hollywood!

Hollywood films relate to northern New England in different ways. NHF has devised a key to let you know our opinion of the relationship.

1 *A good bit shot in northern New England*

2 *Issues of interest to the region*

3 *Artist(s) connected with the region*

4 *No discernible legitimate connection*

Carousel **1**

Timeless Songs

Shirley Jones and Gordon MacRae star in a romantic fantasy that spans heaven and earth in the Rodgers & Hammerstein musical. Free audiocassette of the soundtrack for bellowing along accompanies the videotape. 1956. 128 mins., col.

$19.95/NHF members $16.95

The Man Without a Face **1**

Well, Half a Face

Mel Gibson, in his directorial debut, stars as a schoolteacher with a past. "Justin McLeod has been an outsider since the day he arrived in Cranesport, Maine." 1993. 115 mins., col.

$19.95/NHF members $16.95

Peyton Place **1, 2, 3**

Small Town Scandals

Nominated for nine Academy Awards®, *Peyton Place* is the story of coming of age in a small New England village whose peaceful façade hides passion, scandal and hypocrisy. From the novel by Grace Metalious, starring Lana Turner and Hope Lange. 1957. 157 mins., col.

$14.95/NHF members $12.95

Prophecy **1, 2**

New England Eco-Monsters

Directed by John Frankenheimer with Talia Shire and Armand Assante. Fabulous duel between chainsaw-wielding forester and axe-bearing Indian and many other mercury-loaded treats. 1979. 95 mins., col.

$19.95/NHF members $16.95

A Summer Place **4**

Desire & Tumult!

Troy Donahue and Sandra Dee find love at A Summer Place. "The yacht sails toward the elite Maine resort of Pine Island and young Molly Jorgensen peers through binoculars for a close-up view. 'There's a boy there watching me!' she exclaims." 1959. 130 mins., col.

$19.95/NHF members $16.95

Sunrise at Campobello **1, 2**

Sincere! Well Acted!

Ralph Bellamy plays Franklin Delano Roosevelt in Dore Schary's long-running play and this film. Greer Garson is Eleanor. Co-starring Hume Cronyn. Exteriors filmed at Campobello. 1960. 144 mins., col.

$19.95/NHF members $16.95

Way Back Home **2, 3**

Yankee Humor & Pathos

Seth Parker and His Jonesport Neighbors in a downeast comedy starring Phillips Lord. Bette Davis plays the ingenue farm girl in the first screen role she thought did her justice. The film recapitulates many Maine sketches and characters. 1932. 81 mins., b&w.

$19.95/NHF members $16.95

The Whales of August **1, 3**

Sixty Summers on a Maine Island

Stars Bette Davis and Lillian Gish, two of Hollywood's longest-reigning leading ladies. Lindsay Anderson directed them together on screen for the first time. With Vincent Price and Ann Sothern. 1987. 91 mins., col.

$14.95/NHF members $12.95

These videotapes are offered for private, in-home viewing only.

New Titles for Sale & BIG Savings on Video Set

Joshua Chamberlain and the 20th Maine

A documentary using archival photographs, prints, period music and personal accounts tells the story of Maine's Civil War hero—from Bowdoin theology professor to Major General. 55 mins., b&w, sd.

$19.95/NHF members $16.95

On Board the Morgan: America's Last Wooden Whaler

Mystic Seaport's celebration of the last sailing American whaleship. The whaling industry supplied oil for light and manufacturing, as this program explains for young audiences. Includes archival footage, a tour of the *Morgan* and excerpts from Herman Melville's *Moby Dick*. 23 mins., col. & b&w., sd.

$14.95/NHF members $12.95

Aroostook County 1920s

Maine's northernmost county is known for agriculture, outdoor recreation and congenial towns. Footage shot for Presque Isle's centennial in 1920 shows downtown, Riverside Farm (famous for its seed potatoes), the Aroostook Valley Railroad (the electric trolley) and many other sights. With period music. 20 mins., b&w, sd.

$14.95/NHF members $12.95

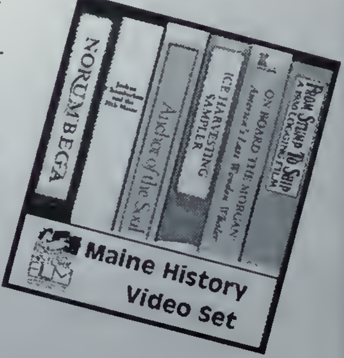
King Spruce

Around 1940 the New England forest employed thousands of skilled woodsworkers. This is a detailed account of spruce-wood harvesting. Scenes include winter cord-cutters and yarding crews, teamsters with their horses and batteaus moving logs downriver. 23 mins., col., sd.

$14.95/NHF members $12.95

MAINE HISTORY COLLECTION

A set of six videos for only $89.95. Save more than $25! Includes some of the most popular titles: *Norumbega, Joshua Chamberlain, Anchor of the Soul, Ice Harvesting, From Stump to Ship* and *On Board the Morgan*. A superb starter collection for you, or a library or school. For a descriptive flyer or to order your set call 800 639-1636. ■



Reference by Mail—
The Most Popular Videos of 1994

NHF lends videotapes by mail, *free of charge,* to members. More than 60 titles are available for loan. In 1994 the most frequently circulated videos were

1. *Acadian Villages (Reflets et Lumière)*
2. *An Oral Historian's Work*
3. *Around Cape Horn*
4. *From Stump to Ship*
5. *Ice Harvesting Sampler*
6. *Mount Washington: Among the Clouds*
7. *Norumbega: Maine in the Age of Exploration and Settlement*
8. *Rachel Carson's Silent Spring*
9. *Ride the Sandy River Railroad*
10. *Sins of Our Mothers*
11. *Woodsmen and River Drivers*

Call or write for your list of Reference by Mail titles. ■

NHF Membership

As an independent, nonprofit organization, NHF depends on its members. Annual dues are as low as $15!

Your dues are tax-deductible to the extent allowed by law.

Educator/Student Members, $15 per year, *for teachers and students at any level*

Regular Members, $25 per year

All members receive many benefits including:

- *Moving Image Review.*
- Advance notice of events.
- Discounts on more than 30 Videos of Life in New England.
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- Free loan of videotapes through Reference by Mail.

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To order call toll free: 800 639-1636

Flynn Theatre for the Performing Arts, Ltd.

The Flynn Theatre
Burlington, Vermont

by Ray Zirblis, M.S.,
University of Vermont,
Historic Preservation

The Art Deco–style Flynn Theatre, now a nonprofit community-based performing arts center, was built in 1930 by John J. Flynn, who owned several Vermont theaters.

The Flynn seated 1,452, cost $400,000 to build, and in the 1940s was still the most modern of Burlington's theaters.

Site for Going to the Movies Project

The Flynn, participating in NHF's **Going to the Movies** social history project, will focus on life in Burlington in the 1940s. We are looking at many types of historical records including oral histories, maps, photographs, business records and other documents.

War-Time Vermont

The state of Vermont got into World War II, at least on paper, by declaring war on Nazi Germany months before the United States government. By 1942 Burlington theaters like the Strong, the Majestic, the Orpheum and the Flynn were swept up in the home-front effort. They sponsored war-bond drives and scrap collections and offered the fare —patriotism, propaganda and entertainment—that made up wartime moviegoing.

Uniformed Moviegoers

Infantry troops training at Fort Ethan Allen and Army Air Corps enlistees in flying school at Burlington airport could catch a show at the Flynn, free to those in uniform.

Vermont's museums and archives are beginning to collect materials related to World War II. As regards the Flynn, wonderful artifacts and stories are emerging. The Flynn log book for the war years, which records day by day the films shown, tickets sold and free admissions to servicemen, has been located.

Oral-history possibilities abound. One woman recalls from the early 1940s that the girls in Burlington High School were assembled by a teacher and lectured not to date the soldiers. "But of course," she notes, "we did anyway." ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Summer 1995

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Alamo Centerfold p.6,7
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Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769.

Capital Campaign

Northeast Historic Film has planned a $1.5 million campaign for the renovation and expansion of the Alamo Theatre building. The 3-year goal is a facility that effectively supports NHF's preservation and outreach programs. The funds raised will enable NHF to achieve aims in the following areas:

Preservation

Construct a 3-story climate-controlled storage building.

Improve technical services facilities.

Access

Complete and equip an auditorium with excellent sightlines and acoustics for film, video and live performances.

Education

Complete an interpretive exhibition on the history of moviegoing in the region.

Improve facilities for researchers, interns and volunteers.

With $350,000 already in hand, leadership gifts are currently being sought. The formal campaign kick-off will be announced in the coming months.

For more information about pledges, named-gift opportunities, planned gifts, or gifts of securities, please call the executive director, David Weiss, at 207 469-0924, or E-mail OLDFILM@aol.com.

ALAMO
WAYNE

Northeast Historic Film provides educational resources for students and the public. Elementary school students from Surry, Maine, took this bus to the Alamo Theatre to edit a video with media educator Huey.

Executive Director's Report

Libby Rosemeier, our distribution coordinator, leaves us this fall after seven years. Libby was responsible for developing video distribution from a single VHS (and Betamax) video title to a line of more than 40 Videos of Life in New England—sold to 100 retail accounts.

A highly respected photography teacher at George Stevens Academy in Blue Hill, Libby is pursuing a degree in human ecology at the College of the Atlantic, Bar Harbor. She will graduate with teacher certification for high-school social studies.

Officer Elections

At the May 1 annual meeting NHF board members elected 1995 officers. Richard Rosen of Bucksport is president, James Henderson of Orr's Island is vice president, and Alan McClelland of Camden is treasurer.

Richard Rosen is the owner of Rosen's Department Store in Bucksport. He is vice president of Bucksport Regional Health Center and cofounder of the Bucksport Bay Area Chamber of Commerce.

James Henderson is Maine State Archivist. He holds a PhD from Emory University.

Alan McClelland is a retired defense-electronics executive, and volunteer archivist and photographer. He serves on the executive board of the Society of Maine Archivists.

Heartfelt Thanks

On behalf of the board and staff, many thanks to our outgoing president, Paul Gelardi. Heartfelt thanks also to retiring director Robert Saudek, who joined the fledgling board in 1988.

S Weiss

David S. Weiss
Executive Director

Collections Guide: A Personal Introduction

I **THREAD MY MIND'S EYE** projector with images of summer vacations spent on my grandparents' Maine farm on the White School House Road between Madison and Clough's Corner —turn right to go to Skowhegan, turn left to go to Lakewood.

I see Grammie stoking the wood stove attached to the electric range, the milk delivery man bringing coconut-covered donuts, us kids in an old black buggy hitched to Grampie's horse, a small red tractor which was his pride and joy, eggs being taken from beneath a hen that pecked at Grammie's leathery skin, newly picked blueberries in a white dipper trimmed in red, Skowhegan Methodist church picnics in the pine grove, and more. I revisit these images frequently as a way of staying connected: connected to people I loved, to my personal history, to a regional history I have grown to cherish, to a complex and dynamic national history, and even to an international history—a story of immigrants.

Individuals' stories give form to our present and shape our future. My maternal grandparents, children of immigrants from the British Isles, were links to the nineteenth century. I instinctively understood this as a child and was all the more intrigued by them. Perhaps this is why I have long been fascinated with amateur film and believe it to have been shamefully neglected. Home movies are personal histories that can be used to help us understand the past.

◆

This passage is from Pamela Wintle's preface to Northeast Historic Film's new **Collections Guide.** Wintle, from the Human Studies Film Archives, National Museum of Natural History, introduces the Guide, which contains detailed information on nearly 200 collections of film and videotape available for research at Northeast Historic Film. The Guide has historical and biographical notes on home movie collections, television film from the region, drama, independent and industrial works.

The Guide is useful for researchers, librarians, teachers, historians and anyone interested in northern New England history and culture.

Patricia Burdick, Crystal Hall Cole and Karan Sheldon wrote the Guide, which was supported by a generous grant from The Betterment Fund. It is available for $9.95. For a special membership offer, see page 10. ■

Summer Intern

Scott Elliott, an Amherst College student, is our summer intern. His season began with a full-throttle initiation: a 7 a.m. departure for Humanities Day at the Maine State House in Augusta, where Elliott assisted Lynne Blair setting up Maine Humanities Resources displays. The day was rounded out with several successful hours of microfilm research at the Maine State Library pursuing documentation on second-run appearances of ***The Birth of a Nation*** in Lewiston, Maine. Proving himself an able (and lucky) researcher, Elliott will be seeing more of the state's libraries. He will also be working on 16 mm. collections care. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

New Film & Video Collections

The archives continues to receive interesting material—from comedy to politics. Collections build on material already accessioned (works of independent filmmakers, home movies); and begin new areas, such as the video documentation from Jay, Maine.

What Do We Ask For?

Asked how the archives finds film and video, David Weiss replied, "Whenever I talked to a group I would say, 'There is film in your attics, basements and garages.' " Now, with over 400 collections at the archives and a new climate-controlled vault to be constructed as soon as funds are in hand, Weiss draws his listeners' attention to another preservation resource—dollars. "Please be generous with *your* donation to help build and maintain climate-controlled storage to preserve your cultural heritage."

A Few New Collections

Additions to the **Jane Morrison Collection**: production materials from her bilingual film, ***Two Worlds of Angelita***, and other films including ***The White Heron*** and ***Master Smart Woman***, thanks to her mother, Dorothy Morrison.

Drama

A 35 mm. amateur 1927 ***Our Gang*** comedy, winner of a New England Theaters Operating Corp. contest. The film was donated by Charles Denning through Art Donahue.

Video Labor Record

Peter Kellman donated 120 hours of videotape recording the 1987–88 International Paper Company strike in Jay, Maine.

1930 Northern Maine Aviation

Philip Peterson loaned a 35 mm. film documenting "the first aerial double wedding," Caribou, Maine, 1930.

Home Movie Collections

Hancock Point resident **Harrison Bell** donated 21,000 ft. of 16 mm. family film. **Shaw Sprague** deposited 28 mm. amateur footage, with a 16 mm. reduction negative. **Paul Domincovich** donated boys' summer camp and urban life (1928–1930), including wonderful footage of children playing, with a detailed annotation.

Television

Mike Savage donated 179 political commercials from the 1994 campaign season in Maine on 1-inch, Beta and ¾-inch tape, representing political candidates, referenda and bond issues. It adds to similar donations from 1988, 1990 and 1992. ■

Special Recognition for Volunteers

John and Betty Howard have spent many hours watching new acquisitions and recording catalog information. Nancy Blomquist has reviewed videotapes, written press releases and proofread. Teeter Bibber helped get the store space ready, painting shelves.

Jim Phillips spearheaded program planning and instituted surveys to determine upcoming activities. Thanks also to the chefs who provided potluck suppers, and to Esther Austin and Lisa Whitney for their baking, enjoyed at the Alamo Theatre Store grand opening. ■

Dave Denis, Bucksport Fleet Bank manager, lends a hand on the Alamo Theatre renovations.

Notable Givers

Michael and Anna Marie Fiori gave a dinner party on May 12 to introduce Bangor-area people to Northeast Historic Film's activities.

Michael Fiori, an NHF board member, made a personal appeal to the guests to help make a difference to older and younger generations, echoing his own philosophy as a political activist and business person. Many people who were at the party joined Northeast Historic Film—you will find their names on the New Members list on page 10.

Donors

Michael and Anna Marie Fiori made a generous financial contribution to the archives' capital campaign, leading the board's 100% commitment to the drive.

Financial contributions were received recently from the following donors:

Roc Caivano Associates
Crosby's Drive-In
Darwin K. Davidson, Inc.
Gamma Chapter, Alpha Delta Kappa
Paul & Deborah Gelardi
Robert Jordan
Suzanne Massie
Eleanor & Alan McClelland
Judy McGeorge
Ed Pert
James & Rita Phillips
Terry Rankine
Richard Rosen
Robert & Elizabeth Saudek
Wendy & Ken Schweikert
Dr. H. Sheldon
Karan Sheldon & David Weiss
Mr. & Mrs. Peter L. Sheldon
Sylvia & David C. Smith
Thomas A. Stewart
Cathy & Charles Thompson
Nathaniel P. Thompson ■

One Hundred Years:
The Pickford Piper of Summertown

In celebration of the centennial of the projected motion picture, Moving Image Review's *“One Hundred Years” column looks at the past and future of moving image media. This issue's selection, from the July 1917 issue of* Motion Picture Classic, *spoofs the impact of movies on rural life while vividly capturing a rusticator's ideal summer vacation.*

This light look at the seductive appeal of darkened movie houses within a northern New England context, is one of historian Kathryn Fuller's contributions to our NEH-funded social history project, “Going to the Movies: A Century of Motion Picture Audiences in Northern New England.”

by Hi Sibley

I live at a summer resort. In the summer, that is. I have relatives who own a cottage. That is why I live there. At this summer resort is a lake—a beautiful, large lake, a lake large enough to cover the State of Maine to a depth of—oh, ever so many feet, in spite of the drought.

There is a beach adjacent to this lake—a wide, clean beach with shimmering sands. The shimmering sands slide out under the large lake so gently that the most timid bather can wade almost out of sight before the water comes up to his tummy. For bathing one could not find a better or wetter lake, large or small. There are boats on this lake—little boats, big boats, sail-boats, motor-boats, row-boats—flocks, squadrons of boats.

All around this summer resort where I live are wooded glens and bosky dells, except on the lakeside. These wooded glens and bosky dells are lovely retreats where coodlers may coo and communers may commune with Nature.

Beyond the wooded glens and bosky dells are vast orchards where ripen the choicest of fruits—in season. There is a dog or two in these orchards. Some say rock salt in the owner's shotgun. But the fruits are there for the spry.

There are beautiful summer homes at this summer resort—artistic summer homes with architecture ranging from Kickapoo to Cuckoo Clock. There is an airy, spacious inn with much cuisine. There is a Pally de Danse pagoda hung over the large lake. Moonlight sparkles on the wavelets lapping the feet of the pagoda—sparkling, lapping synchronously with the dulcet thrum-tum of the ukulele.

There is a golf course at this summer resort where I live—a velvety, undulating golf-course, swept by the gentle, cooling zephyrs from the large lake. There are tennis-courts of virgin clay torn from Mother Earth. There are croquet arenas for the lame, the halt and the blind.

There is a mighty river gnawing at the off corner of this summer resort. There are great fishes in this river—many fishes—voracious, aggressive fishes. One has to stand behind a boat-house to bait his hook.

It is an alluring summer resort—a delightful, captivating summer resort. From the murky, madding city come the throngs—tired men, nervous women, obstreperous offspring. Some one else's offspring, that is. Here is peace, here is rest, here is surcease from the noise-bound, nerve-racking, soot-begrimed city—surcease from the tawdry, vapid amusements of the city. Here is beautiful Nature in her best duds.

But—

Near this summer resort is a village —an ancient village, a decrepit, ingrowing village. In the ancient village is a street. In the street is a cow—a leisurely, cogitating cow; a dog—a somnolent, flea-pestered dog; grass—grass here, there, everywhere in the street. There are buildings on the street—one, two, six, nine buildings. They are dejected buildings—feeble, frame buildings with lean-to's. Here and there the main buildings lean, too.

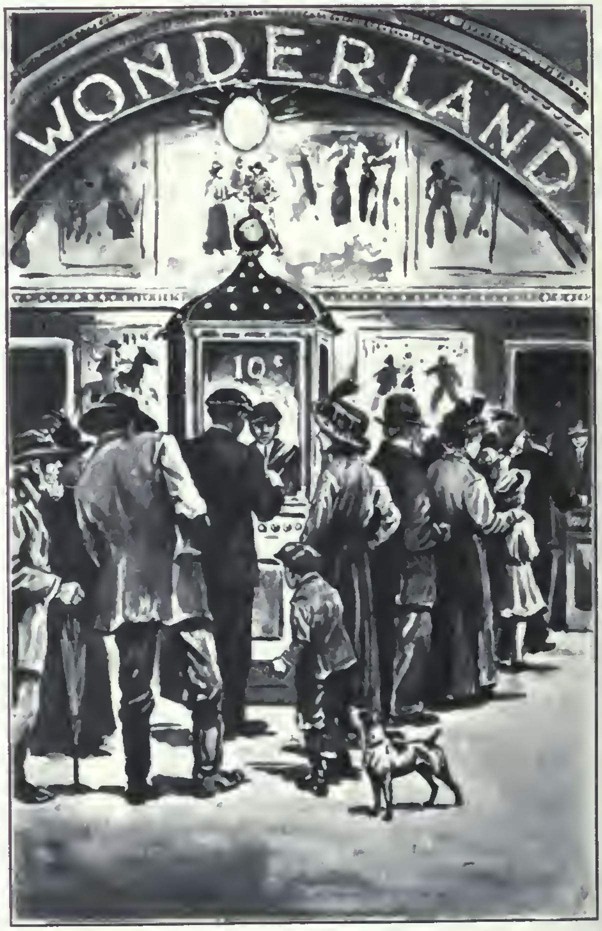
There is paint on one of the buildings that does not lean on the street, or one of the buildings on the street that does not lean. There is a sign on the painted, leanless buildings. The sign on the painted, leanless building reads:

FRANCIS X PICKFORD
Three Reels
Change of Bill Daily
Matinee and Evening All This Week

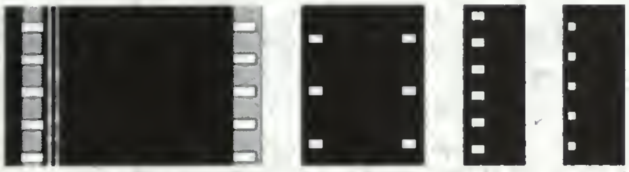
It is morning at the summer resort. Three hundred souls are in the summer resort. It is morning in the village. Twenty-seven souls are in the village.

It is afternoon at the summer resort. Nought souls are in the summer resort. Three hundred and twenty-seven souls are in the village.

Evening, same
Tuesday, same
Wednesday, same
Thursday, same
Friday, same
Saturday, same. ■



The Wonderland Theatre in “the pretty town of Fairlands.” Frontispiece, The Motion Picture Chums' First Venture, or Opening a Photo Playhouse in Fairlands, *by Victor Appleton, 1913.*



HOW DO I IDENTIFY FILM?

Do Not Project It!

All film shrinks with age and becomes fragile. Projecting shrunken film risks permanent damage by ripping sprocket holes, stressing splices and scratching the image. You may have unique, irreplaceable film. Most home movie footage is camera original, which means that the film has no negative and there may be no other copies.

Careful Hand Inspection Is OK

It is possible to carefully unwind the first few feet of the film and learn quite a bit from inspection with a magnifying glass. Handle the film by the edges only, preferably using clean cotton gloves.

Record the Following Information

- What is on the can or container? Are there any notes accompanying it?
- Check the condition of the film—is it brittle, do the edges curl, is there obvious damage?
- Are there titles or credits?
- Is the film negative or positive? Color or black & white?
- Are there sprocket holes on one side or both (single or double perforations)?
- Is there sound? Magnetic sound is usually a brown stripe along one side; optical sound is a black wavy pattern.

Remember that the film may be wound "tails out" and you could be looking at the end. Remember also that the head and tail are usually more worn than the rest.

Some Date Clues

1923	First 16 mm. camera for amateurs
early 1930s	8 mm. film available
1931	16 mm. sound film
1933	Technicolor
1935	Kodachrome—color 16 mm.
early 1950s	35 mm. safety film in wide use
1965	Super 8 available

How Should I Store Film?

Film benefits from constant low temperature and low humidity conditions. Frequent changes in temperature and humidity cause irreversible damage. Store film in clean cans laid flat.

Nitrate Film

Up to the early 1950s 35 mm. film was almost always made on a cellulose nitrate base, which is highly unstable and flammable. Inspect it regularly and store in an appropriate location. In cases of advanced deterioration, nitrate film is subject to spontaneous combustion.

Vinegar Syndrome

16 mm. film is not nitrate based. However, it is subject to deterioration. One of the signs is acetic acid, the source of a vinegar smell. Humidity and rusty metal containers accelerate the process. Films with strong vinegar smell or visible acetic acid crystals must be isolated from other films and copied before it is too late.

If you have any questions please call 207 469-0924.

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NORTHEAST HISTORIC FILM

P.O. BOX 900, MAIN ST., BUCKSPORT, ME 04416-0900

> **Film and video give people a reflection of themselves, a moving image of culture and tradition, a context.**
>
> *–Pam Wintle, NHF founding board member, film archivist, Smithsonian Human Studies Film Archives.*

Northeast Historic Film (NHF) collects, preserves and makes accessible dramatic, industrial, informational and amateur film and video. The nonprofit organization is located in the 1916 Alamo Theatre building. NHF holds thousands of hours of videotape and more than three million feet of film including three large TV film collections from Maine, along with videotape from WCSH-TV, Portland, and the Maine Public Broadcasting Corporation. The archives is one of the country's foremost collectors of home movies, a significant record of everyday life, with particularly strong coverage in the 1930s.

Services

Consulting and technical services: stock footage research, transfers from film to videotape, and preservation planning advice.

Free loan of videos to members of NHF through the Reference by Mail service.

Videos of Life in New England: a line of videotapes for sale to book and gift stores and direct to individuals and organizations.

Presentations: workshops and film and video screenings at schools and other organizations.

Supported by the Public

NHF is a nonprofit organization supported by its members, board of directors, and tax-deductible contributions from individuals, companies and foundations. Members and volunteers are key. Moving image preservation is an important, expensive, long-term undertaking.

Who Benefits?

We all benefit from the preservation of our motion picture heritage. Moving images are an important element of education and arts programs. Preservation and access to moving images helps teachers, librarians, museums, historical societies, public service and trade organizations, state agencies, producers and individuals.

The Big Picture

NHF is an active member of the North American professional organization, the Association of Moving Image Archivists. Staff members have served on its executive committee and helped found the working group on amateur moving images. NHF participates in the Library of Congress national film preservation planning effort and serves on the Maine Historical Records Advisory Board.

We Need Your Help!

NHF accepts film and video for preservation from individuals and organizations. Your financial donation will help NHF save this region's film and video heritage and make it accessible to everyone.

Archives/Archivists Abroad

by *Samuel Suratt*

A column devoted to the international moving-image archives, or, in this case, impressions of archivists while traveling abroad.

Samuel Suratt has been a historian, archivist of the Smithsonian Institution and archivist of CBS News.

Last winter I saw the world's oldest moving image. I speak of the Bayeux Tapestry, known for centuries as a primary source of information about how people lived in Middle Ages.

The difference between this eleventh-century scenario and those of the twentieth century, is that the viewer moves instead of the image.

This "moving image" (what we archivists call film and television these days) is permanently preserved in the Norman town of Bayeux, France. It commemorates William the Conqueror's invasion and occupation of England in 1066, and has survived the other great invasion—that of Normandy in 1944.

Who wrote the script and who directed this tapestry is not known, but the craftsmanship is exquisite and deserves Academy Awards for scenic and costume design, color cinematography, leading actors, stunts, and editing for ca. 1100.

Why do I think this is the world's first moving image or motion picture, even though it does not move? Until this tapestry was created all pictorial art was static—first with no text, and then with the picture surrounded by text.

This is the first instance of a narrative series of pictures with supra-titles (as opposed to sub-titles), that tell a complete story in a continuous fashion, interrupted only by stylized trees that indicate a passage of time (a fade or dissolve). The tapestry tells its story in several "reels." Made of colored wool sewn onto linen, the total tapestry is over 230 feet long and approximately two feet high.

Among the many remarkable things about this 900-year-old "film" of the Norman invasion of England, are the brilliant colors and the depth of field of the scenes of horses and men in battle; as well as the "cartoons" and "short subjects" that appear above and below the "feature."

The highly dramatic historic storyline of the tapestry is that of the aging King of England, Edward the Confessor, sending Prince Harald to Normandy to tell William that he is the successor to the throne of England. Harald does so and pledges loyalty to William, only to return to England and, after Edward's death, seize the crown for himself.

The tapestry depicts battles with scenes worthy of ***The Longest Day***, political intrigue rivaling ***All the President's Men***, and several pornographic short films. Had Senator Dole been around in 1066, he would be railing against the artists of Bayeux!

The tapestry reminded me of going to the movies on a Saturday afternoon. It has everything: news, cartoons, and a real slash 'em up feature. So, when you are in France, spend a Saturday afternoon at the movies, in Bayeux.

The Bucksport-Havana Connection

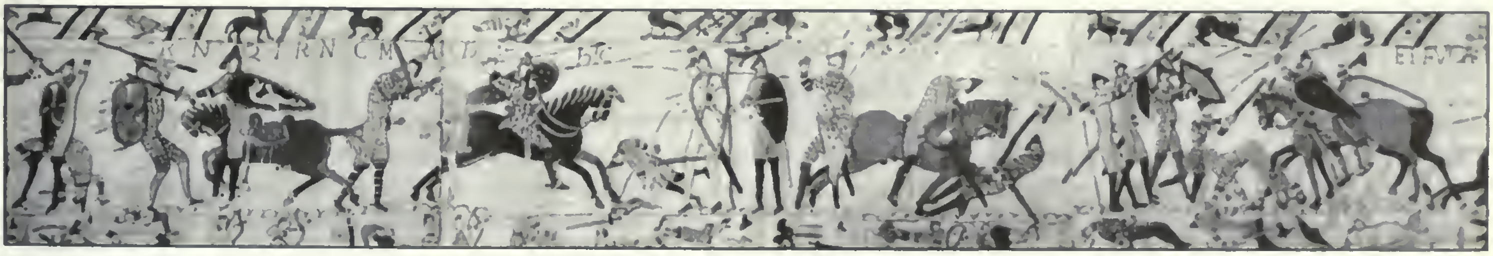
The executive director of Northeast Historic Film picked up the phone one afternoon in May. Alberto Martinez Martinez from the Instituto Cubano de Radio y TV was calling to say that he appreciated receiving *Moving Image Review*, and he wished to get the phone number of Sam Suratt, who had sent him the newsletter. Which proves that moving-image archivists can communicate anywhere, and that, after almost 40 years of a severed relationship between our two countries, the mail and phones still work.

International Television and Sound Archives to Meet in Washington

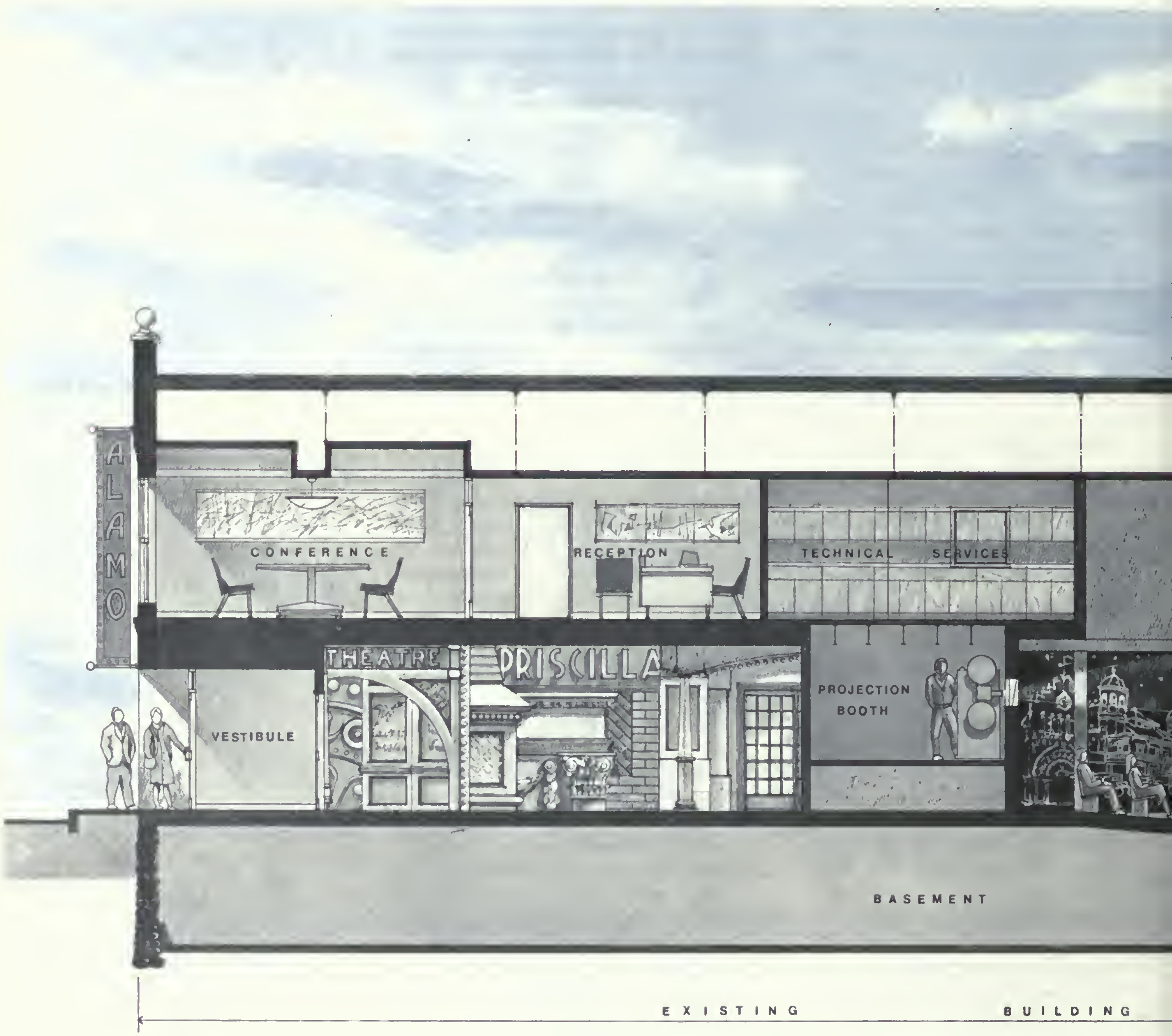
From September 17–21, the International Federation of Television Archives (FIAT), the International Association of Sound Archives, and the Association for Recorded Sound Collections will have a joint meeting in Washington, D.C.

There will be sessions on the legal and copyright issues of the "new technologies," cataloging and bibliographic concerns raised by these products, and the preservation of audio and video materials, particularly in tropical climates. There will be a one-day post-conference seminar on Emergency Preparedness and Disaster Recovery of Audio, Film and Video Materials.

Anyone interested in attending this meeting or obtaining a copy of its proceedings should contact Gerald Gibson by fax at 202 707-6449, or E-mail gibson@mail.loc.gov.



Built in 1916, the Alamo Theatre in Bucksport, Maine, is Northeast Historic Film's home.


ALAMO
CONFERENCE
RECEPTION
TECHNICAL SERVICES
THEATRE
PRISCILLA
PROJECTION BOOTH
VESTIBULE
BASEMENT
EXISTING BUILDING

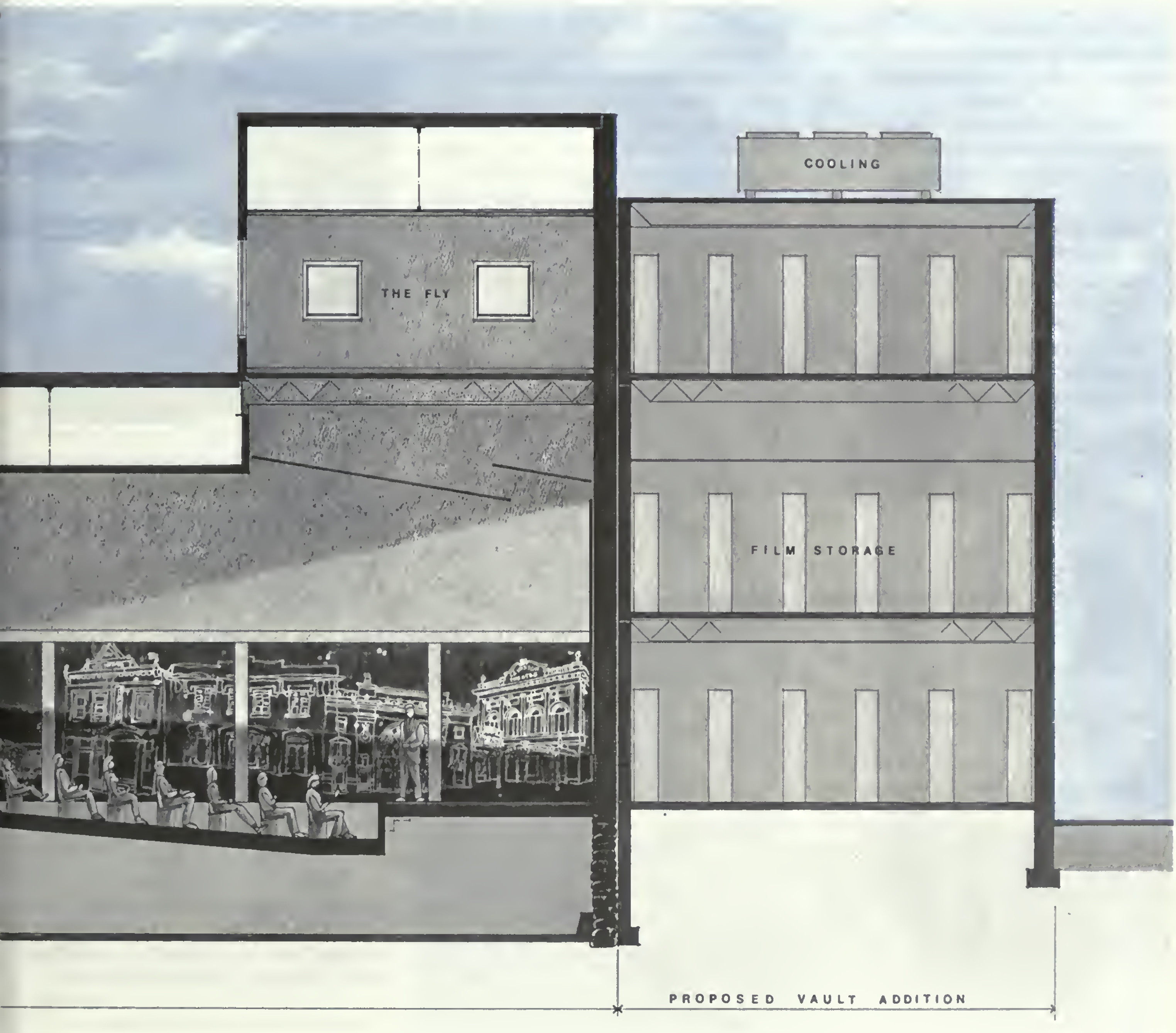
A Cross Section of The Alamo Theatre

The ground floor of the theater will hold a museum exhibition, "Going to the Movies: A Century of Motion Picture Audiences in Northern New England." Visitors entering from Main Street will meet exhibit panels and artifacts interpreting northern New England communities and moviegoing. Main Street Design of Cambridge, Mass., is responsible for the exhibit design, sketched here by architect Vincent Sansalone. Visitors will be able to look into the projection booth as they enter the auditorium.

Inside the 120-seat theater will be a mural interpreting changes in theaters over the years; on the facing wall is a gallery of movie posters with text linking films and film genres with exhibition themes. A large door allows egress onto Elm Street from the theater.

On the second floor are offices and

The brick structure is a center dedicated to preserving, studying and enjoying the moving-image heritage of northern New England.



Section by John Gordon

technical services. Not shown in this perspective are two 40-foot spaces at the second-floor level on either side of the auditorium, housing research facilities and distribution.

The third level used to be the fly space for lights and backdrops above the original stage. It will be used for storage and offices with a terrific view of the Penobscot River.

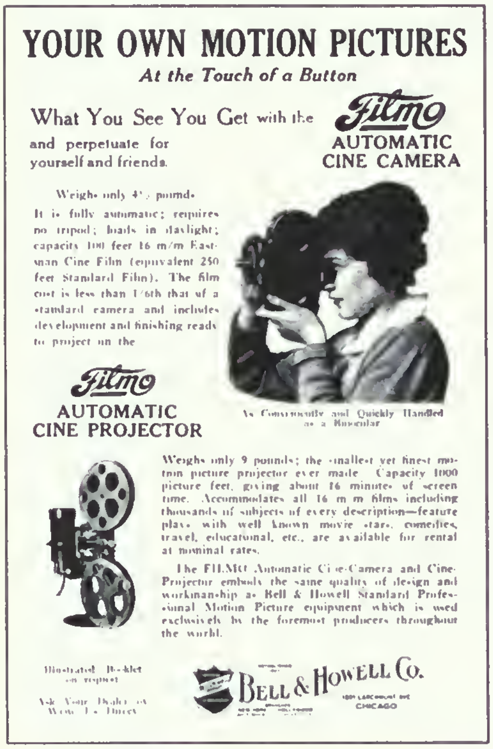
The proposed vault addition behind the auditorium on the north side of the building is climate-controlled storage for film and video collections. An elevator and stairs in this structure will provide access to all levels of the original building, and to the new storage structure.

H. W. Austin Sons of Penobscot is constructing the auditorium interior; over the summer the theater will open for films and live performances. ■

Reel Families, A New Book on Amateur Film

Reel Families, A Social History of the Discourse on Amateur Film by Patricia R. Zimmermann has just been published by Indiana University Press. It is the first historical study of amateur film, perhaps the most pervasive and yet derided form of media.

Patricia Zimmermann charts the history of the medium from 1897 to the present, examining how ideological, technical and social constraints have stunted the potential of amateur film to extend media production beyond corporate monopolies and into the hands of everyday people. She draws on an array of sources—camera manufacturers, patents, early film and photography technical journals, amateur-filmmaking magazines, and family-oriented popular magazines—to investigate how the concept of amateur film changed within evolving contexts of technology, aesthetics, social relations, and politics.



YOUR OWN MOTION PICTURES

At the Touch of a Button

What You See You Get with the Filmo AUTOMATIC CINE CAMERA and perpetuate for yourself and friends.

Weighs only 4½ pounds

It is fully automatic; requires no tripod; loads in daylight; capacity 100 feet 16 m/m Eastman Cine Film (equivalent 250 feet Standard Film). The film cost is less than 1/6th that of a standard camera and includes development and finishing ready to project on the

Filmo AUTOMATIC CINE PROJECTOR

As Conveniently and Quickly Handled as a Binocular

Weighs only 9 pounds; the smallest yet finest motion picture projector ever made. Capacity 1000 picture feet, giving about 16 minutes of screen time. Accommodates all 16 m m films including thousands of subjects of every description—feature plays with well known movie stars, comedies, travel, educational, etc., are available for rental at nominal rates.

The FILMO Automatic Cine-Camera and Cine-Projector embody the same quality of design and workmanship as Bell & Howell Standard Professional Motion Picture equipment which is used exclusively by the foremost producers throughout the world.

Illustrated Booklet on request

Ask Your Dealer or Write Us Direct

BELL & HOWELL CO.

CHICAGO

From the NHF library.

Professor of Cinema and Photography

Zimmermann is a professor in the Department of Cinema and Photography at Ithaca College. Her book is part of the series "Arts and Politics of the Everyday" at Indiana University Press, 601 North Morton Street, Bloomington, Indiana 47404-3797.

At the AMIA Conference

In Toronto on Friday, October 13, from 8:30 to 9:45 a.m., Patricia Zimmermann will give a presentation to a plenary session of the Association of Moving Image Archivists entitled "A Short History of Home Movies." Zimmermann, who says she feels deeply indebted to many AMIA members for their help, will be using North American amateur footage in the presentation. ■

Calendar Highlights

July 21	*Romance in the Parking Lot, Love Stories from Prelinger Archives.* Presented by Rick Prelinger, outdoor movies at the Alamo. Bring your lawn chair! 8:30 p.m., Fleet Bank parking lot. Rain date, July 22.
September 22–24	Common Ground Fair, Windsor, Maine. Video programming includes the Vermont feature *Where the Rivers Flow North.*
October 1–8	Fryeburg Fair, Fryeburg, Maine. Videos at the Farm Museum.
May 29, 1996	State Theatre, Portland, Maine. Charlie Chaplin's comedy *The Circus* (1928) with live music conducted by Gillian Anderson; Lawrence Golan, first violin.
May 31, 1996	Flynn Theatre, Burlington, Vermont. Charlie Chaplin's comedy *The Circus.*
	Call for additional dates and details.

Seniors Needed!

Life Experience Helps Archivists with Television Newsfilm

by Harry Sweet,
Film-Archive Productions,
Sacramento, California

photo by Owen Brewer, Sacramento Bee

Television newsfilm collections comprise the largest and fastest-growing constituency within the U.S. moving-image archiving field. These collections contain unique materials of enormous value in documenting local, state and national history and all aspects of the American experience.

To properly archive a collection of news footage, a retrieval system should be a priority.

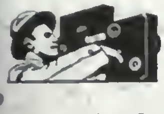
News Rookie

As a rookie television cameraman in 1953, I was the first TV cameraman in the Sacramento Valley in California. KCCC-TV Channel 50 was a UHF station, locally owned and operated. I filmed many stories for nearly four years at Channel 40. I transferred to the NBC station, KCRA-TV Channel 3, and continued filming. I was responsible for archiving 18 million feet of the station's newsfilm for the next 32 years.

Life Experience Needed

People like me, with technical expertise, and senior citizens with life experience are needed to assist in archives.

Seniors can knowledgeably relate to past events, and help provide the identification of people, places and things that is needed in the database record for retrieving individual stories. Try it. You'll love the work. ■



Every NHF Member Gets All These Benefits

- *Moving Image Review,* the only periodical with information on northern New England film and videotape research, preservation and exhibition.
- Advance notice of screenings and events, such as the premiere of *The Beans of Egypt, Maine.*
- Discounts on more than 30 Videos of Life in New England.
- Discounts on the new line of feature films.
- Free loan of videotapes through Reference by Mail. Each NHF member may borrow a shipment of up to THREE tapes free of charge, including free shipping! Additional tapes may be borrowed (up to three per shipment) for a $5 fee to cover each shipment.

Membership Levels and Benefits

Regular Members, $25 per year
All benefits listed above.

Educator/Student Members, $15 per year
For teachers and students at any level
All benefits listed above.

Nonprofit Organizations, $35 per year
All benefits listed above, plus:
Reduced rates for technical services and presentations;
Additional copies of *Moving Image Review* on request.

Associates (Individuals), $100 per year
All benefits listed above, plus:
Three free shipments (up to nine tapes) of Reference by Mail videos;
Free NHF T-shirt

Corporate Members, $100 per year
All benefits of Associate Membership.

Friends, $250 per year
All benefits of regular membership, plus:
Five free shipments (up to 15 tapes) of Reference by Mail videos;
Free NHF Sweatshirt

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

Your dues are tax-deductible to the extent allowed by law.

NHF Membership Application

☐ new ☐ renewal

Name ______________________

Street ______________________

City ______________ State ____ Zip ______

Phone ______________________

Please enroll me as a member at the level indicated below:

☐ Regular $25
☐ Educator/Student $15
☐ Nonprofit Organization $35
☐ Associate (Individual) $100
☐ Corporate $100
☐ Friend of NHF $250

☐ Please charge my credit card: ☐ MC ☐ VISA

Account # ______________ Exp. date ______

Signature of cardholder ______________________

☐ My check is enclosed. Please make checks payable to Northeast Historic Film.

Gift Membership

I would like to give a gift membership at the ______ level to:

Name ______________________

Street ______________________

City ______________ State ____ Zip ______

Return application to:

Northeast Historic Film
P.O. Box 900
Bucksport, ME 04416

Membership fees and contributions are tax-deductible to the extent allowed by law.

New Women in Maine: The Edison Co.'s Mary Fuller

The Edison Company made short films in Maine in 1913, including episodes from the series ***Who Will Marry Mary?*** starring Mary Fuller as a New York heiress. The series, like its predecessor, ***What Happened to Mary*** (1912), was produced in collaboration with McClure's *Ladies' World*, gathering a huge reading as well as moviegoing audience.

According to the Edison *Kinetogram*, in the series' last episode Mary's horse ran away, leaving her "alone and helpless in the midst of a deserted wilderness." After wandering in the woods she emerged, "and to her astonished delight, Captain Bradford dropped unexpectedly out of the sky in an aeroplane." Mary realized "she had found the one man to whom her money meant nothing. And so Mary, long sought by dukes and dons of proud name, knelt humbly before the man she loved, and asked him to marry her."

Stills Survive & One Movie

George Tselos at the Edison National Historic Site kindly provided copies of production stills from Edison films including ***A Proposal Deferred*** and ***A Proposal from Mary***, both episodes from the ***Who Will Marry Mary?*** series. The only known surviving film from the series is the first episode, ***A Proposal from the Duke***, at the Nederlands Filmmuseum in Amsterdam.

Ben Singer in *Camera Obscura* (January 1990) discusses "Female Power in the Serial-Queen Melodrama" focusing on gender roles at the turn of the century. He says, "The New Women's trademarks—energy, self-reliance, direct contact with the extra-domestic world—are clearly the terms of a revised femininity celebrated and exaggerated in the serial-queen melodrama." The character played by Mary Fuller, alone at a Maine camp in 1913, places the New Woman in Maine, but resolves the role with a domestic choice—and return to urban life. ■

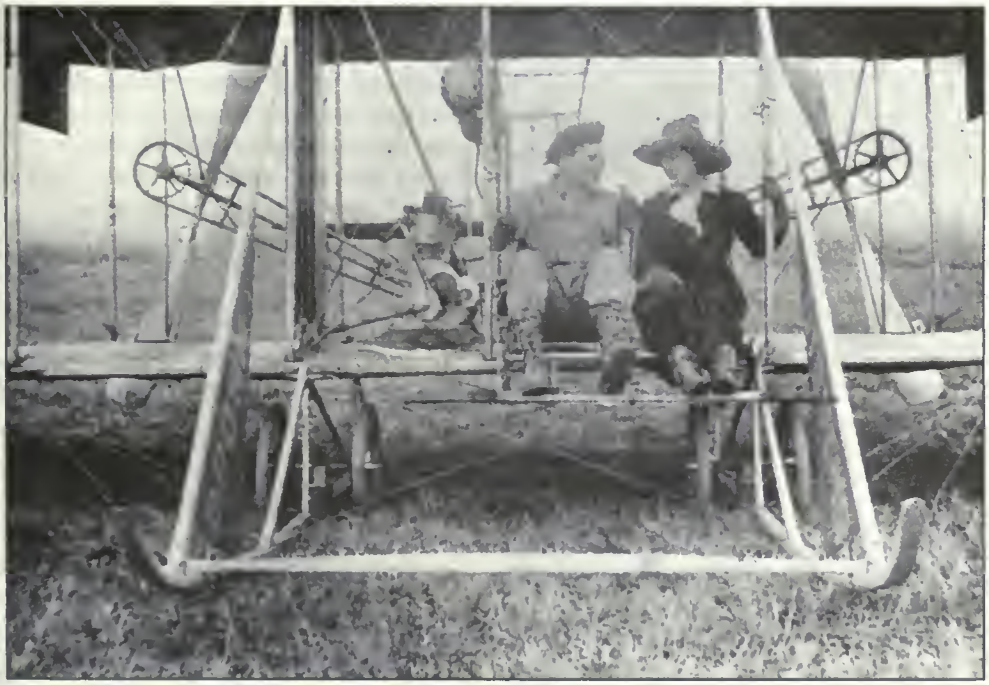


Photo courtesy Edison National Historic Site, U.S. Department of the Interior, National Park Service.

Benjamin F. Wilson and Mary Fuller filmed two episodes of the Edison Co. series Who Will Marry Mary? *in Maine. Before returning to New York they converse in a Wright Flyer, a type of plane made from 1908 to 1913. Identification by Terry Rankine.*

Moving Images Cataloguing Survey

by Patricia Burdick

As a member of the Association of Moving Image Archivists (AMIA) Cataloguing and Documentation Committee, NHF has been following the documentation procedures used in the moving-image field.

Recently NHF participated in a survey that will provide information to help revise the basic reference work, *Archival Moving Image Materials: A Cataloguing Manual*, commonly known as AMIM.

As Committee Chair Linda Tadic says in her survey cover letter, "The responses we receive will help AMIM become a better document, relevant to all kinds of moving image materials." The Cataloguing and Documentation Committee's survey project began last fall following the AMIA conference in Boston. NHF, along with numerous other institutions, returned a preliminary survey form in December that indicated which genres (types) of materials were collected and how much AMIM was used in current cataloguing procedures.

The second stage of the project involves more detailed inquiry about each participating institution's cataloguing practices. Tadic encouraged participants to return the survey forms with "as many cataloguing records that illustrate the questions as you can."

The Committee's goal is to gather various documentation approaches used by moving-image archivists. NHF returned attachments with our survey forms, including the field definitions used to develop our archival database, our Thesaurus of Index Terms, and sample database records that illustrate both item-level and collection-level description.

Participation in the survey projects has mutual benefits: the professional field can improve its procedures by learning about member institutions' practices, and each moving-image archives can learn from colleagues. ■

New Videos for Sale

Wabanaki: A New Dawn

On behalf of the Maine Indian Tribal–State Commission, independent filmmaker David Westphal of Mount Desert has produced a new documentary, *Wabanaki: A New Dawn*. It presents the survival and revival of the Wabanaki of Maine and Maritime Canada. The Wabanaki, whose name means "the People of the Dawn Land," have lived in the region for 11,000 years. Accompanied by flute music and drumming, the songs, prayers and dances of the Wabanaki are shown as a heritage of great spiritual strength.

25 min., col., sound.

Call for price.

George Hardy at work. *photo by Gabriel Coakley*

Portrait of George Hardy, The Deer Isle Folk Artist

George Hardy, who made his living as a mason, began carving birds and animals when he was 60. This video paints a provocative picture of the relationship between a self-proclaimed folk artist and those who buy his works.

"God makes the trees and I make the animals," says Hardy, as he creates brightly painted porcupines, tigers, foxes with huge teeth, howling coyotes, sea gulls and songbirds.

Hardy, who cares for his adult disabled son, talks about his art, life Down East and loneliness. The program is poignant; it also makes audiences laugh, and is an excellent starting point for discussions of folk art and the art market. Produced by Gabriel Coakley of Sedgwick, Maine. Winner of a 1995 Cine Golden Eagle Award.

30 min., color & b&w, sound. $19.95

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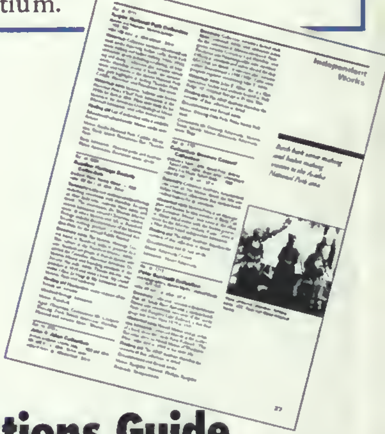
Free 12-page catalog!

The award-winning video *Anchor of the Soul* and many other Videos of Life in New England are described in Northeast Historic Film's new catalog. *Anchor of the Soul* won a 1995 community choice award from the National Black Programming Consortium.



Collections Guide Membership Special

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One copy of the 64-page Collections Guide will be sent to you for just $4.95, in return for your new membership or renewal by check or credit card.

Questions? Comments? Give us a Call!

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executive director

Karan Sheldon
public services

Phil Yates
technical services

Pat Burdick
staff archivist

Lynne Blair
marketing & membership

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As an independent, nonprofit organization, NHF depends on its members. Annual dues are as low as $15!

Your dues are tax-deductible to the extent allowed by law.

Educator/Student Members, $15 per year, *for teachers and students at any level*

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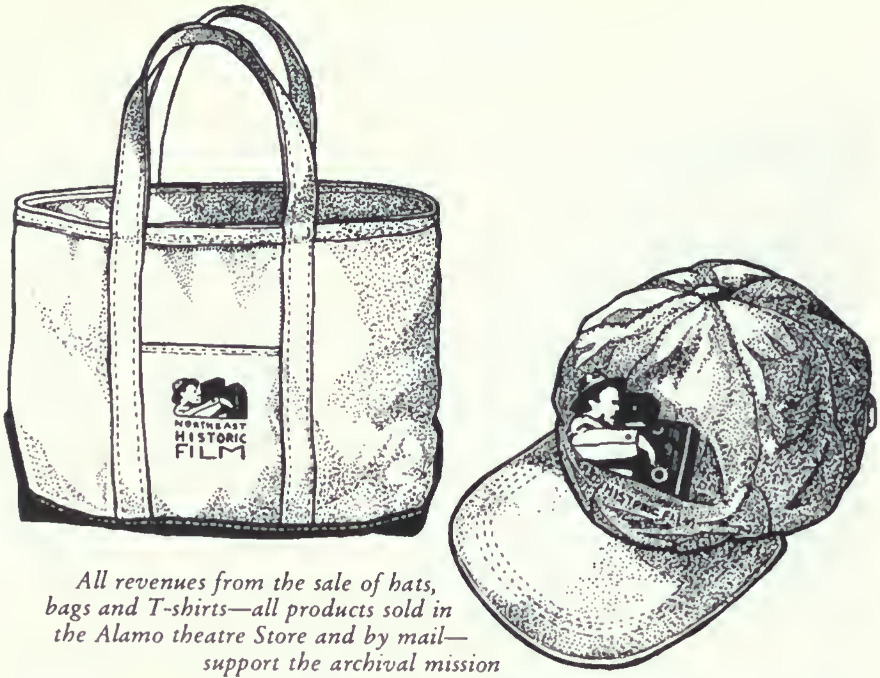

All revenues from the sale of hats, bags and T-shirts—all products sold in the Alamo theatre Store and by mail—support the archival mission of Northeast Historic Film.

The Alamo Theatre Store

The grand opening of the Alamo Theatre Store was Maine Museum Day, June 10. The Store had been planned by Libby Rosemeier and Lynne Blair.

Videos of Life in New England, the line of videotapes sold to book and gift stores around the region, is available at the store. Visitors can also buy videotapes of Hollywood films with a northern New England connection for fog-bound vacation days; children's videos, for when the kids get up at 5 a.m.; gifts and toys, T-shirts, and hats—all great souvenirs and house gifts.

We'll Stop Traffic

The Alamo Theatre Store, half a mile down Main Street from Route 1, is a place people can stop to learn about Northeast Historic Film's work.

For Bucksport, it's a much-needed active storefront. The 1916 theater façade says "Welcome" to townspeople and visitors, displaying newly repaired brick, colorful banners, and a new double-glazed UV-blocking window. The Alamo looks terrific, thanks to a grant from the LEF Foundation.

Developing Young People

The store is also a training and development site for young people. Bucksport High School student Samantha Boyce used to work at McDonald's. Now her skills benefit a nonprofit cultural organization, and she is helping other students and volunteers work with the public. Samantha says, "I'm looking forward to my summer selling lots of videos, hats and T-shirts to help support the efforts of Northeast Historic Film."

Come on In

The store is open from 9 a.m. to 4 p.m. Monday through Saturday during July and August. It will be open Monday through Friday the rest of the year. ■

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 1996

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Web http://www.acadia.net:80/oldfilm

Going to the Movies Exhibition to Open

What have people learned at the movies — How to behave on a date? News from the front? What was it like before movies had soundtracks? What about drive-ins—who went, and what did they do there?

Going to the Movies: A Century of Motion Picture Audiences in Northern New England, an interpretive public history exhibition, opens at the Maine Mall in South Portland on May 4. Following a week in the center court, it opens on May 14 at the Burlington Square Mall in Burlington, Vermont, and will tour Maine, New Hampshire and Vermont throughout 1996.

What is the history of Going to the Movies? This exhibition is about people and communities. It is about how we, as audience members, experienced this century. Movie theaters were community centers, often housing live shows, contests, and meetings. While the form of community has changed, cinemas still bring us together.

This entertaining exhibition is accessible to everyone. Thought-provoking questions link today's experience with the past, highlighting cultural changes. Each panel asks a question such as, "Could you get to a movie today without using an automobile?"

Screenings, lectures and other public activities are scheduled to involve people of all ages. Teacher guides and other publications are available. For more information call 207 469-0924.

Going to the Movies is a project of Northeast Historic Film, designed by Main Street Design, Cambridge, Mass., and funded by the National Endowment for the Humanities. ■

Theater employees, like audiences, reflect a region's ethnic heritage. Leo St. Pierre, Alexis Fournier and Johnny Peabody were ushers at the Cumberland Theatre, Brunswick, Maine, in 1931. Photo: Murch Scrapbook, courtesy Michael Fiori.

Executive Director's Report

Campaign Progress

We recently received the engineering drawings and plans from the architect and are poised to commence the next phase of construction. The scope and timing of the work depend on funding. In the next several months we will be reaching out to members and friends for the most important fundraising effort since the drive to buy the Alamo.

New Board Member

We welcome to our board Deborah Corey, author of ***Losing Eddie***, winner of the Smith Books First Novel Award. ***Losing Eddie*** has been dramatized and broadcast on CBC radio; the National Film Board of Canada is producing it as a feature film. Corey lives in Castine with her husband, Wilson (Bill) Zildjian, and daughter Georgia. A native of New Brunswick, Deborah lived in Toronto and Boston before moving to Maine.

Action in the Auditorium

The theater is roughed in and winterized, allowing our Heartwarming Films at the Alamo Theatre series to take place despite subzero temperatures outdoors. "It's a wonderful feeling to hear a live laugh track," said a recent visitor.

Events and performances fill the schedule as we take part in the cultural and civic life of the community. December 9 was the Bucksport Bay Area Chamber of Commerce Spirit of the Holidays celebration, in which Santa arrived by train at the Alamo, accompanied by more than 100 children.

Among other recent events, October 25 was Candidates Night for local political hopefuls, chaired by NHF board president Richard Rosen; on December 12, students from Maine Maritime Academy, Castine, presented information on Bucksport town marina sites.

David S Weiss

David S. Weiss
Executive Director ■

Volunteers at Work

Jane Beal, archivist at the WGBH Boston resource center, has been traveling to Bucksport to lend her cataloguing expertise.

Selena Kimball, a student at the Rhode Island School of Design, is a cataloguing assistant. She says, "As a visual artist, I've become increasingly drawn to film for its potential to document vision, literally and metaphorically. Cataloguing for NHF has allowed me an unprecedented opportunity to observe the personal world of New Englanders witnessed through their own camera lenses. It also provides me with a perspective on this area, which is my home."

Betty Howard provides valuable expertise in our library, at the Alamo Theatre Store and for community events.

Art Donahue braves the field, bringing in incomparable coverage on WCVB, Boston. He recently completed an Edison Home Kinetoscope transfer from film to videotape, thanks to Alan Kattelle.

Pancho Cole put us on the World Wide Web through his association with Acadianet in Bar Harbor. See URL below. Jim Campbell at Modular Media, Bucksport, compressed sound and pictures for the web page.

Kati MacLeod made a carrot cake for the Alamo Birthday; it became an integral part of Jackson Gillman's performance.

George MacLeod was a most effective and appreciated community leader in obtaining thirteen sponsors for the winter film series (see page 12).

Eithne Johnson and Eric Schaefer went way out of their way to help with the Going to the Movies script. Many people have been astonishingly generous to the exhibition. But that's a story for next time.

Our Home Page on the World Wide Web **http://www.acadia.net:80/oldfilm** ■

Grants in Action

The Betterment Fund provided $12,600 for editing equipment so that the archives is able to create publicly accessible programs from archival materials. Improved in-house editing capability cuts out-of-pocket expenses and speeds the time between the arrival of new materials and their availability to the public.

The Maine Arts Commission's Rural Arts Initiative provided $8,000 for the third phase of establishing the Alamo Theatre as a public programming facility.

The funds are being used through June 30, 1996, to help Northeast Historic Film reach and maintain a broad local audience. Arts consultant Bruce Hazard, director of Maine Arts, Inc. from 1989 to 1993, is leading workshops with staff and board to help define a future—one most likely without Maine Arts Commission grants. ■

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Interview with Samuel Taylor

Samuel Taylor was born in Chicago and raised in San Francisco. He is best known for his plays **The Happy Time, Sabrina Fair, The Pleasure of His Company** *and* **No Strings;** *and the films* **Sabrina, The Pleasure of His Company, The Eddy Duchin Story, Vertigo, Topaz** *and* **Goodbye Again.**

A member of the Academy of Motion Picture Arts and Sciences, he has lived on the coast of Maine for the past 25 years with his wife, Suzanne.

by Michael Taylor, a reporter for the San Francisco Chronicle

---

The remake of Sabrina, directed by Sydney Pollack, has just opened, some 40 years after the original. Pollack came to see you in Maine last spring. Tell us about that visit.

Taylor: Pollack flew his own jet plane into the Bar Harbor–Trenton airport and I brought him home for lunch. He said he had to remake the story of *Sabrina* and he was a little unsure about bringing it up to 1995. He wanted to be sure he was making it plausible and realistic.

I think he succeeded, in terms of the picture he was making. I challenged him to change the story and make it more his own, but he said he wasn't going to be allowed to—the powers that be wanted a modern remake of the original picture and therefore his hands were tied.

The picture had been very successful—very big internationally—and it played on television in the United States all the time. Paramount wanted a remake of that picture. So we talked about it. After lunch, he got back in his plane and took off because he had to be back on the Pacific coast for dinner.

What other notable people from the film world have visited you in Maine?

T Alfred Hitchcock and his wife, Alma, came and spent a weekend. This was in 1966, at the time of the world premiere of *Torn Curtain* in Boston. Hitchcock invited Suzanne and me down for the premiere, then they came back to Maine with us for the weekend.

It was very pleasant and we didn't let anybody know he was here, except that we invited all the village children to come and meet him, and they all loved that very much. He spent most of the time sitting outdoors and reading.

Then Richard Rodgers and his wife, Dorothy, came for a long weekend while we were working on the musical *No Strings*, nearly 35 years ago. Margaret Sullavan came here in 1954 when she was playing Sabrina, and we were completely isolated by a hurricane.

Tell us about your travels out of Maine—your teaching stint at the University of California at Los Angeles, for example, and your frequent trips to Europe.

T I taught at UCLA for the winter semester, in the Graduate School of Theater, Film and Television, around 1989. I'd never taught before and it was very interesting.

I went out there under the illusion that I was going to teach playwriting; but the grad students were much more interested in screenplay writing. I found, unfortunately, that their level of literacy was disappointing. They didn't have the story sense you derive from wide reading in literature. That is probably a mark of graduate film schools all over the country. They teach them how to use their tools very well, but as far as imagination and creative instincts go, schools do not do much.

I usually go to London every year or every other year because my plays get done over there quite often—revivals of *Pleasure of His Company*, a new production of *A Touch of Spring*, and there was going to a production of a new play called *Flying Colors*, but the star, Nigel Patrick, died just before rehearsals.

By living on the coast of Maine you're far from California. How do you stay in touch with the film business?

T The telephone and the fax machine. I would go out to California to write a film, but I would only be there for about three months.

One studio head told me, "the smartest thing you ever did was to live on the coast of Maine." He meant that by not living in Los Angeles, I was not caught up in the day-to-day politics of filmmaking, something which can be detrimental to creative facility.

Suzanne and Samuel Taylor celebrate their fortieth wedding anniversary. photo: Michael Taylor.

Tell us a little about how movies were made one or two generations ago and how they are made now.

T The old studio system was a series of fiefdoms, in which the head of the studio was all-powerful and everybody worked for the studio. I started writing pictures towards the end of the studio system, but still I got to know some of the famous studio heads like Harry Cohn, Sam Goldwyn, Louis B. Mayer and Jack Warner. They all turned out around 50 pictures a year and there wasn't a college degree in the lot. And there were some great pictures.

These days, all the heads of studios are college graduates—many have law degrees and MBAs. They're making money beyond their wildest dreams, and the idea of film as art is almost completely gone. Why? Because making pictures now is so expensive, and they're so deeply concerned with making a profit that they try not to take chances. The studio heads don't give a damn what the picture is about as long as they make money.

In the old days, pictures didn't cost much to make and they knew, by the law of averages, with so many pictures each year, they were going to do well. Also, the studios had all the writers, actors and directors under contract, and so they could keep working these people. Clark Gable would do a picture, they'd give

continued on p. 11

Exemplary Collections Donor James Petrie

Filmmaker James Petrie is an extraordinarily organized person, and a generous one. In July he donated 16mm. film-editing equipment and supplies, along with film prints and editorial outtakes of films shot in Maine, New Hampshire and Massachusetts, from the 1940s through the 1960s.

James A. Petrie on location in Exeter, New Hampshire, in 1947.

Petrie arranged and paid for shipment, over 1,000 pounds, from his home in Harvard, Massachusetts, to Bucksport. The film editing table with rewinds, viewer, sound reader, synchronizer and splicers, are all useful for daily work at the archives.

Meticulous documentation includes production information and location stills. Petrie's care in preparing the donation is an excellent example for any potential donor.

A production still from New England Story, *1947.*

The films in the collection, such as ***New England Story*** (1947), ***A Faire Towne*** [York, Maine] (1950), ***Partner Perkins*** (1949), and ***Lost Boundaries*** (1949), help document his career making films with Louis de Rochemont and as a partner in Potter Orchard & Petrie. ■

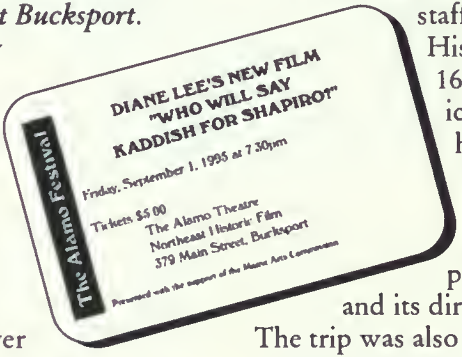
Last Summer Was Some Summer!

photo: Rick Prelinger

Rick Prelinger presented *Romance in the Parking Lot, Love Stories from Prelinger Archives* on July 21. People brought lawn chairs and rocking chairs to hear Rick interpret six short films capturing inter-gender relations in the Fifties. After ***Are You Popular?*** and ***More Dates for Kay*** many people said they understood their parents better. Some were scared.

Winners from the prize drawing that night were Anne Leonard for the raft trip; Jeff Siegel, Alamo Theatre T-shirt and Northeast Historic Film baseball cap; Brian Barnard, ***From Stump to Ship*** video.

On August 2–4 the Alamo went into fast-forward, readying the auditorium with rented seats and imported projection equipment, to show Champion International Corporation's ***History Is Always Being Made at Bucksport***. The corporate-history video was hosted by Dave Johnson, vice president and operations manager at the mill. Many people who appear in the video, telling the history of the paper plant, were present over the three days.



The Alamo Festival

DIANE LEE'S NEW FILM
"WHO WILL SAY
KADDISH FOR SHAPIRO?"

Friday, September 1, 1995 at 7:30pm

Tickets $5.00
The Alamo Theatre
Northeast Historic Film
379 Main Street, Bucksport

Presented with the support of the Maine Arts Commission

The town of Lamoine, Maine, celebrated its 125th birthday on August 12. NHF staff projected a silent-film program, while Clayton Smith played the piano. "The spirit of the event was outstanding," said David Weiss, NHF executive director. The Maine Humanities Council helped underwrite the event.

Jackson Gillman, The Standup Chameleon, performed at the Alamo Theatre.

Moosehead Historical Society hosted a staff retreat for Northeast Historic Film on August 16. A tour of the historical society and carriage house renovation was followed by lunch and a boat ride on the *Katahdin*, generously provided by the society and its director, Everett Parker. The trip was also a retirement party for Libby Rosemeier.

Alamo Festival

On September 1 the Alamo Festival began with a standing-room-only crowd for a premiere of Diane Lee's short film ***Who Will Say Kaddish for Shapiro?*** Lee says the film is "the story of the last night in the life of a self-alienated middle-aged bachelor." From the stage she answered questions and described creating an independent film with much local talent.

On following evenings, Glenn Jenks played ragtime piano music; Danny Patt played the piano for ***The Seventh Day***, the 1921 romantic comedy film made in Pemaquid, Maine; and Jackson Gillman entertained families with a birthday-themed show. The Re-Birth of the Alamo Festival was presented with the support of the Maine Arts Commission. ■

Reference by Mail

Members of Northeast Historic Film are invited to borrow from the FREE circulating loan collection, **Reference by Mail.** There is never any charge for borrowing. We even pay for shipping the first time you borrow (up to three tapes in this first shipment)! After that there is just a $5 shipping charge for each loan.

Return Instructions
The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be on their way back to NHF five days after they are received.

Public Performance
Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. If you have a date in mind, call ahead to ensure availability. Where there is no PERF, the tape is for home use only and may not be shown to a group.

Videos for Sale
Many of these tapes are available for purchase through NHF. Please call for a catalog of Videos of Life in New England.

American Indians

New *Wabanaki: A New Dawn*, cultural survival and revival of Wabanaki of Maine and Maritime Canada. Interviews, music, dance, locations. Produced on behalf of Maine Indian Tribal-State Commission. 1995. 25 mins., col., sd.

The Mystery of the Lost Red Paint People, archaeology of the circumpolar region, including coastal New England. 1987. 60 mins., col., sd.

New *Our Lives in Our Hands*, Micmac Indian basketmaking cooperative in northern Maine. 50 mins., col., sd.

New *Where the Rivers Flow North*, see "Feature Films," below.

Artists and Authors

Berenice Abbott: A View of the Twentieth Century, life and work of one of America's most significant photographers; she lived in Maine into her 90s. 1992. 56 mins., col., sd.

Bonsoir Mes Amis, portrait of two of Maine's finest traditional Franco-American musicians. By Huey. 1990. 46 mins., col., sd.

New *Donald Hall and Jane Kenyon: A Life Together*, New Hampshire poets read from their works at home and in the grange hall. 1994. 60 mins., col., sd.

Grace: A Portrait of Grace DeCarlton Ross, independent filmmaker Huey traces Ross' silent film and dance careers. 1983. 50 mins., col., sd. PERF

Master Smart Woman, Maine novelist Sarah Orne Jewett (1850–1909) by Jane Morrison. 1984. 28 mins., col., sd.

May Sarton: She Knew a Phoenix, the poet reads and talks at home. Produced by Karen Saum. 1980. 28 mins., col., sd. PERF

New *Portrait of George Hardy*, examination of the relationship of a woodcarver with those who buy his works. Strong vision of life down east. Winner of 1995 Cine Golden Eagle. 30 mins., col. & b&w, sd.

Boats and the Sea

Around Cape Horn, Captain Irving Johnson aboard the bark *Peking*. 1929. 37 mins., b&w, sd.

Marine Mammals of the Gulf of Maine, field guide to whales and seals. The Allied Whale program at College of the Atlantic. 24 mins., col., sd.

On Board the Morgan: America's Last Wooden Whaler, whaling—archival photographs, rare film footage. 23 mins., col. and b&w, sd.

Tales of Wood and Water, visits to boat builders and sailors up and down the coast of Maine. 1991. 60 min., col., sd.

Yachting in the 30s, compilation of J Boat footage from various sources. 1930s. 45 mins., b&w and col., sd.

City Life

Anchor of the Soul, African-American history in northern New England through the story of a Portland church. 1994. 60 mins., col., sd.

Can I Get There from Here? Urban Youth, families, work, homelessness in Portland, Maine. 1981. 29 mins., col., sd. PERF

Roughing the Uppers: The Great Shoe Strike of 1937, documentary by Robert Branham and Bates College students about CIO shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

24 Hours, fire fighting in Portland, Maine, with memorable narration. The filmmaker, Earle Fenderson, died recently at the age of 90. 1963. 27 mins., b&w, sd. PERF

Civil War

New *Joshua Chamberlain and the 20th Maine*, Maine Civil War hero: Fredericksburg, Gettysburg, Appomattox. 1994. 55 mins., col. & b&w., sd.

Country Life

New *Aroostook County, 1920s*, agriculture—potato growing with horse power. Downtown Presque Isle. Aroostook Valley Railroad electric trolley. With period piano music. 1920 and 1928. 20 mins., b&w, sd. (piano.) PERF

The Batteau Machias, student project on construction of a traditional river-driving boat. 1990. 22 mins., col., sd. PERF

Ben's Mill, a documentary about a Vermont water-powered mill by NHF members Michel Chalufour and John Karol. 60 mins., col., sd.

A Century of Summers, the impact of a summer colony on a small Maine coastal community by Hancock native and NHF member Sandy Phippen. 1987. 45 mins., b&w and col., sd. PERF

Cherryfield, 1938, a terrific home movie about rural spring. 6 mins., b&w, si. PERF

Dead River Rough Cut, lives and philosophies of two woodsmen-trappers by Richard Searls and Stuart Silverstein. 1976. 55 mins., col., sd.

Down East Dairyman, produced by the Maine Dept. of Agriculture. 1972. 14 mins., col., sd. PERF

Giant Horses, draft horses and their drivers. 28 mins., col., sd.

Ice Harvesting Sampler, five short films showing a near-forgotten New England industry. Narration by Philip C. Whitney explains process and tools. 26 mins., b&w, sd. PERF

Maine Summer Festival, role of agricultural products in summer fairs. 1970. 12 mins., col., sd. PERF

The Movie Queen, Lubec, pretend movie queen visits her home town in down east Maine. 1936. 28 mins., b&w, si.

Nature's Blueberryland, Maine's wild blueberries. 13 mins., col., sd. PERF

Paris, 1929 and other views, home movies of the Wright family in Paris, Maine, haying, mowing, picnics. 80 mins., b&w, si. PERF

Part-Time Farmer, promotes agriculture as an after-hours pursuit. ca. 1975. 17 mins., col., sd. PERF

Sins of our Mothers, girl who went to the Massachusetts textile mills from Fayette, Maine. 60 mins., col., sd. PERF

Early Film

All But Forgotten, documentary on the Holman Day film company (1920–1921) in Maine. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a two-reel North Woods comedy by Maine writer Holman Day. 1921. 20 mins., b&w, si. PERF

Earliest Maine Films, lobstering, trout fishing, logging, canoeing on Moosehead Lake and potato growing, from 1901 to 1920. 44 mins., b&w, si. PERF

Just Maine Folks, a bawdy hayseed one-reeler. Poor image quality. 1913. 8 mins., b&w, si. PERF

The Knight of the Pines, another North Woods adventure by Maine writer Holman Day. 1920. 20 mins., b&w, si. PERF

Ecology & Energy

Rachel Carson's Silent Spring, her 1963 book about pesticides helped raise ecological consciousness. 1993. 60 mins., col., sd.

New *Passamaquoddy Tidal Power Project,* documentary with intertitles on construction of worker housing at Quoddy Hill, dam building (with rail) at Pleasant Point and Treat Island. ca. 1936. 30 mins., b&w., si. PERF

New *Voices from Maine,* "Is economics incompatible with nature?" A 1970s discussion of development versus quality of life. Scratched. 1970. 30 mins., col., sd.

Feature Films

New *Where the Rivers Flow North,* shot on location in Vermont and New Hampshire. Woodsman (Rip Torn) and his American Indian companion (Tantoo Cardinal) in a story about timberland and water power. 1994. 105 mins., col., sd.

Fisheries

Basic Net Mending, how to repair fish nets. 1951. 16 mins., col., sd. PERF

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod and lobster. 1968. 28 mins., col., sd. PERF

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Tuna Fishing off Portland Harbor, Maine, off-shore fishing with a Maine sea and shore warden. ca. 1930. 10 mins., b&w, si. with intertitles. PERF

Turn of the Tide, drama about forming a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Franco-American Life

Reflets et Lumière, a television series on Franco-American culture produced by the Maine Public Broadcasting Network (MPBN). The programs aired from 1979 to 1981. Sound and image quality varies. PERF. Programs listed below:

Potato Harvest, Northern Maine. Interview and poetry reading by Norm Dubé in Bedford, NH. 1979, 39 mins.

St. Mary's Hospital, St. Mary's Hospital in Lewiston, Maine—roots in the early 1800s. Teachers from New Hampshire on the Canadian American Institute. 1979. 27 mins.

The Catholic Church, Amedée Proulx, Auxiliary Bishop of Portland, Maine, and Raymond LaGassé, a married priest from Concord, NH. An interview about Holyoke, Mass. 1979. 28 mins.

Social Clubs, Old social clubs of Lewiston, Maine; the drinking establishments of Madawaska, Maine. A portion of a slide presentation from New Hampshire, "I Too, am New Hampshire." 1979. 28 mins.

Acadian Villages, Acadian history—interview with Guy Dubay of Madawaska, Maine. Visits to the Acadian Village near Van Buren, Maine, and le Village Acadien in Carquet, New Brunswick, Canada. A short visit to Quebec City. 1979. 27 mins.

Organizers, Franco-American organizers and their success at motivating people to action. "Assimilo," a spoof exploring Franco-American stereotypes. 1979. 27 mins.

Festivals, Franco-American festivals in Lewiston, Maine; Lowell, Mass.; Old Town, Maine. Franco-American studies in Waterville, Maine. Arts and crafts fair in Manchester, NH. 1979. 27 mins.

Lowell Mills, Irene Simoneau, Franco-American historian, on the role of women in the mills. Roger Paradis of Fort Kent, Maine, about Franco-American folklore and music. 1979. 29 mins.

Many more . . . call for the complete list.

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine closed in 1994. This is a look at its heyday: Mom at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

Mount Washington Among the Clouds, a history of the hotels, newspaper and cog railway, 1852-1908. 30 mins., col., sd.

Mysteries of the Unknown: A Documentary about our Community, an outstanding student video about Bucksport, Maine, with original music. 1990. 30 mins., col., sd.

Norumbega: Maine in the Age of Exploration and Settlement, early Maine history, based on maps. 1989. 16 mins., col., sd. PERF

This Land: The Story of a Community Land Trust and a Co-Op Called H.O.M.E., Karen Saum's documentary on the Orland, Maine, organization. 1983. 26 mins., col., sd. PERF

Oral History

Hap Collins of South Blue Hill, Jeff Titon's oral history interview with field footage of a lobsterman, painter and poet. 1989. 56 mins., col., sd. PERF

An Oral Historian's Work with Dr. Edward Ives, "how to" illustrating an oral history project by the founder of the Maine Folklife Center. 1987. 30 mins., col., sd. PERF

Carlton Willey, baseball pitcher, 1958 rookie of the year, interviewed in a high school project. Unedited interview from VHS master. 1990. 39 mins., col., sd. PERF

Political Discourse

Jerry Brown Speaks in New Hampshire, from the 1992 presidential campaign. 28 mins., col., sd. PERF

John F. Kennedy Speech, anniversary of the Cuban Missile Crisis, October 1963 at the Univ. of Maine homecoming. 30 mins., b&w, sd. PERF *Sent with full transcript of speech.*

Margaret Chase Smith Speech, declaration of intention to run for President, includes Q&A. 1964. 17 mins., b&w, sd. PERF

Ella Knowles: A Dangerous Woman, video on a suffragist & Bates alumna by Robert Branham & students. 1991. 25 mins., col., sd.

Sports

Legends of American Skiing, footage of early skiing, including Dartmouth Outing Club, Tuckerman's Ravine, Toni Matt. 1982. 80 mins., col. and b&w., sd.

Winter Sports in the White Mountain National Forest, skiing, sledding and snowshoeing in New Hampshire. 1934. 28 mins., b&w, si. PERF

Television

The Cold War / Transportation / TV Commercials, three compilation tapes from the Bangor Historical Society/WABI collection. 40 to 50 mins. each; b&w, si. and sd. PERF

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials. 1989. 34 mins., b&w, sd. PERF

Transportation

Moving History: Two-foot Rail Returns to Maine, antique trucks haul the Edaville Railroad trains to Portland. 1993. 48 mins., col., sd.

Ride the Sandy River Railroad, one of the country's best two-foot-gauge railroads. 1930. 30 min., b&w, si. with intertitles.

Woods

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., sd., col. and b&w.

From Stump to Ship, complete look at the long-log industry from forest to shipboard. 1930. 28 mins., b&w, sd. PERF

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers. ca. 1940. 23 mins., col., sd. PERF

Little Log Cabin in the Northern Pines, amateur film of a young woman's hunting trip near Brownville, Maine, with a professional guide. ca. 1930. 13 mins., b&w, si. PERF

Our White Pine Heritage, how the trees are harvested for use in construction, papermaking, etc. 1948. 16 mins., b&w, sd. PERF

Pilgrim Forests, about Civilian Conservation Corps work in New England—Acadia National Park and White Mountain National Forest. ca. 1933. 10 mins., b&w, si. PERF

New *Then it Happened*, 1947 forest fires that devastated Maine. Focuses on aftermath in southern Maine. 1947. 20 mins., col., sd. PERF

Woodsmen and River Drivers, "Another day, another era," unforgettable individuals who worked for the Machias Lumber Company. 1989. 30 mins., col. and b&w, sd. PERF

Women's Issues

Working Women of Waldo County: Our Heritage, documentary—basketmaking, farming and other work. 1979. 26 mins., col., sd. PERF

Also in this series, *Today* and *Her Story*.

Many organizations—historical societies, libraries, schools—use tapes from the Reference by Mail collection for public programs.

New Publication!

Collections Guide

Collections Guide

To the Moving Image Collections of Northeast Historic Film.

Detailed information on 195 collections of home movies, television newsfilm and commercials, sports, dramas, independent works and industrial material relating to northern New England. The guide has historical and biographical notes and is indexed by subject. Patricia Burdick, Crystal Hall Cole and Karan Sheldon wrote the guide, which contains a preface by Pamela Wintle, archivist of the Human Studies Film Archives, National Museum of American History.

Publication of the guide was made possible by a grant from the Betterment Fund. The cost is $9.95 plus shipping and handling. To order call 1-800-639-1636.

Reference by Mail

Favorite Titles

In 1995 the ten videos most frequently circulated were

1. From Stump to Ship
2. Around Cape Horn
3. Ice Harvesting Sampler
4. Aroostook County 1920s
5. King Spruce
6. Earliest Maine Films
7. Maine's TV Time Machine
8. Mt. Washington: Among the Clouds
9. On Board the Morgan
10. Woodsmen and River Drivers

VERMONT MEMORIES
A NEW DAWN

New Titles for Sale
Videos of Life in New England

Vermont Memories

Moving images, photographs and interviews with Vermonters who remember when steamboats crossed Lake Champlain, and the country fair was the big event of the year. Includes 1930s tourist promotion film *Seeing Vermont with Dot and Glen,* and interviews with its stars, now in their eighties.

57 mins., color and b&w, sound. $24.95

Wabanaki: A New Dawn

The quest for cultural survival by today's Wabanaki: the Maliseet, Micmac, Passamaquoddy and Penobscot people. Members from each tribe discuss their heritage, beliefs and hopes as they join together at Mt. Katahdin. With flute music and drumming, songs, prayers and ceremonial dances.

28 mins., color, sound. $24.95

Modern Times in Maine and America, 1890–1930

The early years of the century: Maine's paper mills, hydroelectric power, potato farming, fisheries, immigrants, the National Park system, trains and trolleys, woolen mills, shoe factories, and the tourist industry.

30 min., color and b&w, sound. $24.95

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One Hundred Years: Centennial Observances, Candy Department

While joining the international celebration of the centennial of motion pictures, we might observe milestones in the movie-candy business.

Nineteen ninety-six is the centennial year for Tootsie Roll Industries, one of the country's largest candy companies, with net sales nearing $300 million. Their products include Dots, Junior Mints, Sugar Daddies, Licorice Crows, Charleston Chews and Tootsie Rolls.

The company was first listed on the New York Stock Exchange in 1922. Ellen R. Gordon, the current president, is the second woman to be elected president of a company on the Exchange.

During World War II Tootsie Roll was one of the few candies in production because it kept well and was used in G.I. rations.

Watch with Your Mouth Full

For motion-picture exhibitors, food sold to ticket buyers is a primary source of revenue, whether the dollars come from traditional lines like popcorn, soda, and candy, or the newer gourmet coffee, beer, and Ben and Jerry's ice cream.

Northeast Historic Film's *Going to the Movies* history project has investigated changes in the audience experience of motion pictures—including concessions. Apart from the economic impact on exhibitors and moviegoers, changes in concessions point to transformations in the social role of theaters. Do kids save up for a treat at the movies? Do couples meet friends for dinner nearby? Does the family have hot dogs at the drive-in? Do they munch on super-size popcorn instead of a meal?

50 YEARS
DOTS
1945-1995
15% MORE FREE
15% MORE FREE
GRAPE

We have just celebrated the 50th anniversary of Dots. According to a company press release the candy "is recognized as a movie favorite by consumers around the country."

Northern New England's largest movie chain, Hoyts, is a national innovator with bulk candy—similar to Nickelodeon-era sales of loose candy; the company has developed a sophisticated understanding of concession sales.

First Candy, then Dinner

Today larger theater chains offer more dinner food in big entertainment centers. The region's small independent exhibitors also receive important revenue from meals. Excellent dining can be found at Maine movie houses: The Third Rail Café at Railroad Square Cinema, Waterville, and Reel Pizza Cinema, Bar Harbor. ■

AMIA at Work and Play

The Association of Moving Image Archivists met in Toronto November 10–14, hosted by the Canadian Broadcasting Corporation. The CBC's planning and facilities were outstanding thanks to the planning chairs, Jeannette Kopak and Elaine Brown.

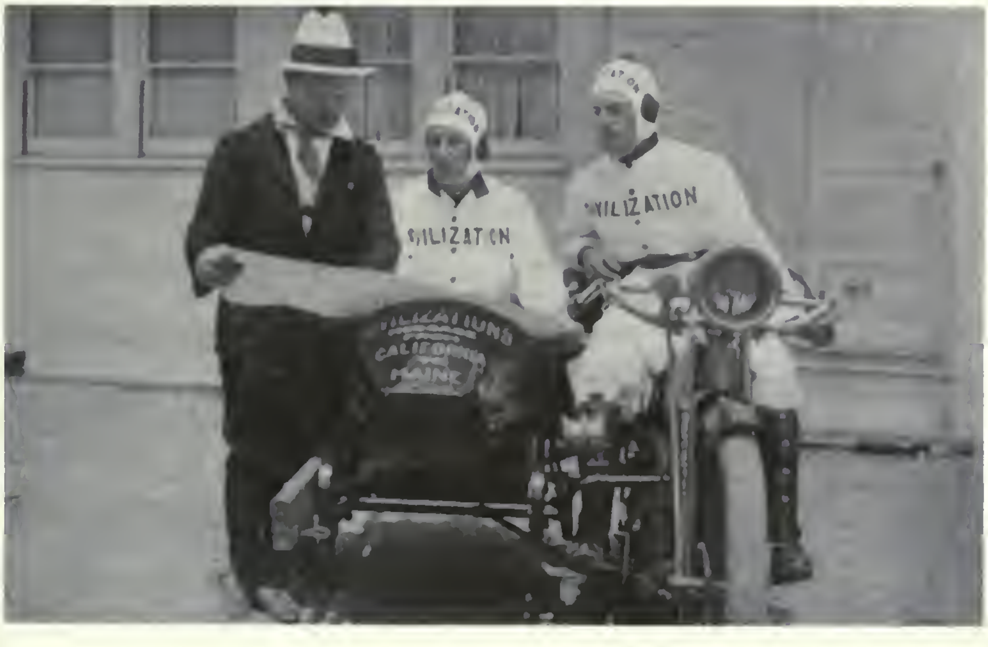
AMIA president Eddie Richmond balanced details with overview, never overlooking the feelings of the people involved. The conference was the first to have significant corporate sponsorships, and offered more in-depth sessions from a technical symposium, *The Reel Thing*, to a *Selection Criteria Workshop*.

Karan Sheldon co-chaired the program committee with Grover Crisp, Sony Pictures Entertainment. The buzz on the conference has been, "There wasn't enough Diet Coke, and it was hard to decide which concurrent sessions to attend." More, and less, next year?

The conference, headlined *Preserving the First 100 Years*, featured four Centenary Lecturers: Hugh Taylor from British Columbia; Sumiko Higashi, SUNY-Brockport; Raye Farr, U.S. Holocaust Museum; Peter Morris, York University. Their talks will be published for AMIA members.

Of particular interest to Northeast Historic Film was a plenary session by Professor Patricia Zimmermann, author of *Reel Families: A Social History of Amateur Film*. Her lecture, which will be included in the Centenary Lecture publication, was illustrated by film and videotape from AMIA archives participating in the Inédits Working Group, the special interest section devoted to amateur footage.

The 1996 AMIA Conference will be hosted by CNN in Atlanta, Georgia, in December. ■



Thomas Ince's film Civilization *(1916) was promoted with a coast-to-coast motorcycle trip. Does anybody know if these riders arrived in Maine?*
photo: Gift of Richard D'Abate.

Archival Notes

The Collections Guide Process: Understanding Who We Are

by Patricia Burdick

Have you seen our newly published *Collections Guide*? Resulting from a project made possible by The Betterment Fund, the Guide is helping us increase awareness about the great variety of genres and subjects represented within NHF's archival holdings. The Guide project is reaching its goal of improving intellectual access, and yielding other benefits as well.

More Understanding of Our Collections

Access to archival collections includes outreach presentations at schools, reference services, and distribution of finding aids such as the Collections Guide. A basic level of intellectual control is required before access activities begin. The Guide project refined our understanding of materials stored in our two vaults, forcing us to state more precisely the materials, formats, and subject matter contained in each of the 195 collections selected for inclusion in the Guide.

This increased level of intellectual control was the first of several benefits yielded by the Guide project, and it marked an important attainment in institutional maturation.

Discovering Loose Ends

The opportunity to evaluate archival procedures comes rarely; it is hard to find time to step back and see how things are going. The pressure is unrelenting.

As we examined the collections and their donor files in detail, we discovered unresolved issues such as unreturned deeds of gift, materials misshelved in the vaults, video reference copies that had yet to be made.

In order to stay focused and complete the publication in time we opted to keep a list of undone tasks and to postpone resolution of some issues until after the Guide became available.

We were able to greatly improve our accessioning and record-keeping processes by midsummer as the lists we made showed us which loose ends needed to be tied.

Integrating Collections Information

With stronger archival procedures in place, we are able to take intellectual control to another level in order to meet increasing demands resulting from growing stock-footage activities.

Stock-footage sales—an essential source of revenue for NHF as well as a great outreach opportunity—requires a repository to have its act together: you have to know not only what you've got but also who owns copyright, whether there are video reference copies for previewing, and how much time is required to supply the client with copies if the footage is selected.

To improve our ability to handle stock-footage requests, we started an internal archival survey at the end of the summer. Focusing first on the 195 Guide collections and building on our knowledge of them gained through the Guide project, we designed an inventory sheet to be filled out for each collection. The sheet summarizes which formats constitute NHF's archival originals, where the material is stored, if the originals are accurately labeled, if there are restrictions concerning ownership and copyright, if video reference copies are available.

Completing inventory sheets for a multi-genre collection can take several hours, not counting the verification trips into one or both vaults. The survey is still in progress, and we plan to extend it to the non-Guide collections. The time is well spent, an investment in the stability and quality of our institution.

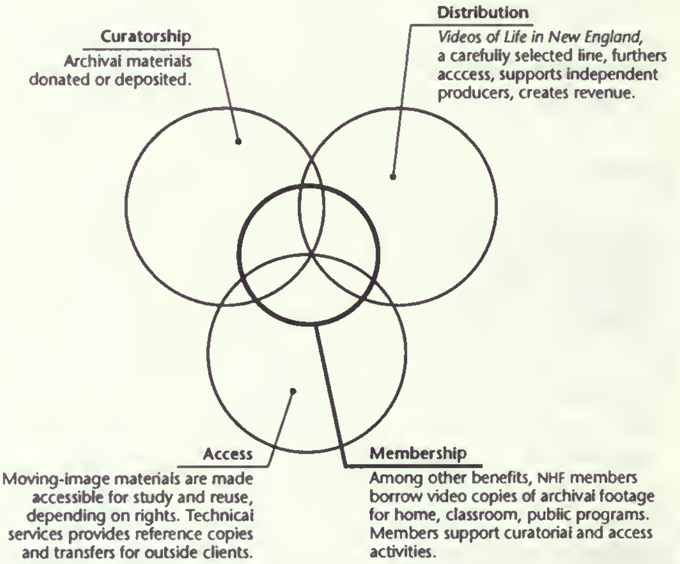
Clarifying Our Interrelationships

Although the inventory project arose in the curatorial sector of NHF, it came to involve every department in the archives.

Greater institutional understanding is following close behind the intellectual understanding that is ostensibly the goal of the survey. We appreciate more fully the balance we have developed among curatorship, distribution, stock footage, technical services, and membership.

Seeing the Big Picture

People get to know NHF in a variety of ways. Some may order videos from Jane Berry Donnell; others call for stock footage and speak to Heather White; members borrow videos through the Reference by Mail, talking with Trisha Terwilliger. People visit the Alamo to discuss film-to-video transfers with Phil Yates in Technical Services. Potential donors talk with me as they investigate how to donate amateur or professional footage to NHF.


Curatorship
Archival materials donated or deposited.
Distribution
Videos of Life in New England, a carefully selected line, furthers acccess, supports independent producers, creates revenue.
Access
Moving-image materials are made accessible for study and reuse, depending on rights. Technical services provides reference copies and transfers for outside clients.
Membership
Among other benefits, NHF members borrow video copies of archival footage for home, classroom, public programs. Members support curatorial and access activities.

One way to picture interrelationships at NHF is as intersecting circles, each circle representing the footage that is involved in each area of responsibility.

A single person or family may see only one or two facets of NHF. Indeed, it is hard for staff members to see the big picture on a day-to-day basis. However, as the Collections Guide project is showing, we are connected in important ways. ■

Patricia Burdick completed her archival degree in 1992 through the M.L.S. program at Simmons College. She joined the NHF staff in August 1994.

Samuel Taylor Interview

continued from p. 3

him a week off, then they would assign him to another picture.

What function of Northeast Historic Film is the most interesting to you?

T It's the fact that it has been finding film, over a period of years, that never would have been discovered. It is documenting ways of life in the Northeast that would otherwise be forgotten—for example, interviews with old loggers and lobstermen, similar to oral history.

By asking people to look into their attics, and consulting other archives, they have been able to find silent theatrical films that everybody thought had disappeared. It's amazing how much they've been able to put away in their archives.

They are preserving a way of life that 100 years from now would be difficult to uncover. ■

Join by calling
207 469 0924
or use form opposite page 9

Questions? Comments?
Give Us a Call!

Northeast Historic Film Staff

David Weiss
executive director

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public services

Phil Yates
technical services

Pat Burdick
staff archivist

Jane Donnell
distribution coordinator

Heather White
research & stock footage

Trisha Terwilliger
membership

Samantha Boyce
reception ■

NHF Membership

As an independent, nonprofit organization, NHF depends on its members. All members get 15% off at the Alamo Theatre Store.

Educator/Student Members, $15 per year, *for teachers and students at any level*

Regular Members, $25 per year
All members receive many benefits including:
- *Moving Image Review.*
- Advance notice of events.
- Discounts on Videos of Life in New England.
- Set of NHF postcards.
- Free loan of videotapes through Reference by Mail.

Nonprofit Organizations, $35 per year
All listed benefits plus:
- Reduced rates for technical services and presentations
- Additional copies of *Moving Image Review* on request

Contributing Members, $50 per year
All listed benefits plus:
- NHF lapel pin

Associates (Individuals), $100 per year
All listed benefits plus:
- Three free shipments (up to nine tapes) of Reference by Mail videos
- Free NHF T-shirt

Corporate Members, $100 per year
All benefits of Associate Membership

Friends, $250 per year
All benefits of regular membership, plus:
- Five free shipments (up to 15 tapes) of Reference by Mail videos
- Free NHF totebag

New and "Improved" Members

Members who have joined since June 1995, and those who have generously moved from one level up to an even better level.

Please consider upgrading your membership, too! Membership dues help the preservation and outreach mission of Northeast Historic Film.

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High School, *a documentary film by Frederick Wiseman.*

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Heartwarming Films at the Alamo

A film series is being held at the Alamo to introduce people of all ages to the theater, with family matinées and "movie dates" for people who would rather leave the kids at home.

Volunteers Diane Lee, Jay Davis, Deborah Corey and Heather White selected the films—including two by eminent documentary filmmaker Frederick Wiseman. The series began in December with ***A Christmas Story*** and ***It's a Wonderful Life.***

Friday, January 5 7:30 p.m.
Theodora Goes Wild (1936)
Story by Mary McCarthy. Adventures of a New England woman who writes a racy Peyton Place–type best seller.

Friday, January 12 7:30 p.m.
Lost Boundaries (1949)
Louis de Rochemont's dramatized true story of a black doctor in New Hampshire who concealed his heritage from his family and the town.

Saturday, January 20 2 p.m.
Strangers in Good Company (1990)
Eight women stranded in the countryside; produced by the National Film Board of Canada.

Friday, January 26 7:30 p.m.
Essene (1972)
Frederick Wiseman's life in a Benedictine monastery—the conflict between personal needs and the priorities of the community. Courtesy of Zipporah Films, Inc.

Saturday, February 3 4 p.m.
High School (1968)
Life in high school during the Vietnam War, by Frederick Wiseman: detentions, the guidance counselor and gym class. Courtesy of Zipporah Films, Inc.

Friday, February 9 7:30 p.m.
Sabrina (1954)
The original, starring Audrey Hepburn, Humphrey Bogart and William Holden, from the play *Sabrina Fair,* written by Samuel Taylor.

Saturday, February 17 4 p.m.
Way Out West (1937)
Stan Laurel and Oliver Hardy in a comedy Western; Ollie makes Stan eat his hat. ■

Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Summer 1996

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The Movie Queen 13

Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416. David S. Weiss, executive director, Karan Sheldon, editor. ISSN 0897-0769.

E Mail OLDFILM@acadia.net
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Collecting, Preserving and Making Accessible

Ten Years at Northeast Historic Film

Northeast Historic Film was founded in 1986 at Hale and Hamlin's law offices in Ellsworth, Maine. Board members Pamela Wintle of the Human Studies Film Archives and David C. Smith of the University of Maine were present with staff David S. Weiss and Karan Sheldon.

Two babies were also there—Elizabeth Griffin and Catherine Weiss. The babies have had their tenth birthdays; Northeast Historic Film is about to celebrate ten years as an independent nonprofit organization.

The Field Changed, Too

Moving image archiving has changed in this decade. Resources are not more available for preservation than they were then: the American Film Institute/National Endowment for the Arts film preservation program, once the only designated federal money for film preservation, no longer exists.

But in many ways the field is more collegial: in 1986 there was no Association of Moving Image Archivists, no listserve for computer communications among colleagues, no E-mail for staying in touch.

A Shared Responsibility

"It's a shared responsibility between the public and the archives," said Pam Wintle of preservation. And NHF would not have reached its tenth year without recognition from funders, from colleagues, from people who join the organization, and from those who participate in activities from feature film screenings to classroom talks.

Many more people recognize the urgency of moving image preservation—perhaps in part because of the impending turn of the century.

Priorities

The notes for the first meeting of the NHF board of directors registered an important preservation issue: "How to establish priorities?" First, NHF has had to consider material in physical peril as too many institutions had no space for or interest in moving images. Then, appraisal through inspection, savvy and imagination to divine if the material might have an audience in the future.

The priorities, iterated in collections policies and implemented daily in curatorial decisions, have allowed NHF to build a collection for northern New England. Does the public respond? Yes—from scholars to schoolchildren, when people see and hear their own history, they are engaged.

Please support Northeast Historic Film for the challenges of the next ten years. ■

Maine Guide Earl Bonness was videotaped for the documentary Woodsmen and River Drivers *in 1986. Northeast Historic Film distributes the program and holds production materials including Bonness' interview outtakes. He also appears in 1960s footage in the Archie Stewart Collection. Photo: Thomas R. Stewart.*

Executive Director's Report

I am pleased to report that James Phillips, Jr., was elected to Northeast Historic Film's board of directors at the annual meeting in May. He will serve as treasurer, joining president Richard Rosen and vice president James Henderson.

Jim and Rita Phillips have been long-time supporters of NHF; besides generosity, good judgment and enthusiasm, Jim's the sleuth who came up with the oldest known Oliver Hardy film, as reported on page 12.

Building the building

Summer has arrived. It's the season when a number of old friends stop by. These visits give us a chance to share fresh perspectives from people who haven't been in the building for a while. It's a great antidote to my inclination to wonder why everything takes so long and why we seem to make so little progress. So it's great when... Ed Pert is pleased to see new work-space wings in progress over the theater... Everett Foster last saw a backhoe mired in basement muck where the theater seats are now located... Michel Chalufor was impressed to find a third floor of steel and concrete high up in the fly space.

There's still plenty to do, but we are making progress. Why don't you make a point of coming by and telling us what you think?

Volunteers Help with Windows

Currently underway Champion International volunteers are helping finish the west theater wing, including windows, sheetrock and paint. We'll also get the east wing ready to serve as our vault. This will free up space downstairs to reorganize the Going to the Movies exhibition. Next we are seeking funding to sheetrock the auditorium itself and to get a new heating system in place before winter.

S Weiss

Grants in Action

On the Road with Going to the Movies

From May 4 to May 31, 1996, NHF's traveling exhibition, **Going to the Movies: A Century of Motion Picture Audiences in Northern New England,** toured nontraditional exhibit sites with funding from the National Endowment for the Humanities.

The Maine Mall in South Portland had over 250,000 visitors Mother's Day week. It was an ideal time to open, with a Sunday matinée performance of Charlie Chaplin's *The Circus* (1928), Gillian Anderson conducting The Cinema Century Orchestra in the first known presentation of silent film with live music in a North American shopping mall.

On May 8 UCLA Film and Television Archive's restored print of Edwin Carewe's *Evangeline* (1929) received its premiere at the Hoyts Nickelodeon in downtown Portland, in association with the Maine Humanities Council. (See opposite.) A musical ensemble comprised of Elliott Schwartz, Tom Myron, and Dan Bodoff accompanied the film where the original sound-on-disc soundtrack was missing.

The twenty-four panel exhibition of images, graphics and text was in center court with speakers including Eric Schaefer addressing the mall-walkers group, Henry Jenkins, Chester Liebs, and Garth Jowett. Jowett also spoke at the Portland Museum of Art with *Rebel Without a Cause.* "I was extremely pleased to see so many new faces in the Museum and to hear their enthusiastic endorsement of the program," said museum director of education Dana Baldwin.

On May 13 the exhibit moved to Burlington Square Mall in Burlington, Vermont, a 60-store plaza on the city's pedestrian thoroughfare. Speakers included Denise Youngblood, University of Vermont film scholar; Glenn Andres, Middlebury College art historian; and independent filmmaker Jay Craven. A number of the **Going to the Movies** talks may be borrowed on videotape through Reference by Mail.

On Friday, May 31, Gillian Anderson again conducted The Cinema Century Orchestra with *The Circus* in The Flynn Theatre, a 1930 art-deco arts center. The evening was attended by 1,100 people. Newspaper critic Dan Wolfe wrote, "I would guess that The Flynn has not rung with laughter like that in all its years. And the laughers were of every age." Anderson led a discussion following the film.

Enthusiastic comments and letters from audience members at *Evangeline* and *The Circus* capture the audience point of view. "An original print, restored so well, and shown on a large screen, makes an incredible difference. We were all overwhelmed," wrote Patricia Bezalel.

"It would be an awful shame to lose this and other such cultural treasures to neglect. We applaud this use of public funds to restore, sustain and make available the cultural history of our peoples," wrote Nancy C.B. Wright and Steven C. Lidle.

For more on the project see page 14. And be sure to visit the **Going to the Movies** exhibition at the Alamo Theatre in Bucksport this summer.

NATIONAL ENDOWMENT FOR THE
HUMANITIES

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Evangeline, an Enduring Symbol of Acadian Identity

by Lisa Ornstein, Director
Acadian Archives/Archives acadiennes,
University of Maine at Fort Kent

Prepared for the premiere showing of the newly restored film *Evangeline* (1929) in Portland, Maine, on May 8, 1996.

When Henry Wadsworth Longfellow's poem *Evangeline* was published in 1847, it was an instant success and a major literary event. Five editions of 1,000 copies each sold out in the first year; over the next 100 years, the poem went through at least 270 editions and some 130 translations.

Critics hailed the epic as the quintessence of American literature, and generations of school children read the poem. American and Canadian historians rushed to study the long-neglected Acadian diaspora. In short, *Evangeline* became one of North America's best-known and best-loved literary characters.

This once immensely popular work has gradually slipped into obscurity. Today it clearly belongs to a bygone literary age: an epic poem cast in hexameters, celebrating self-denial and heroic virtue, is a far cry from our postmodern preoccupation with the "moral dilemma" of survival. *Evangeline* has faded from the American collective consciousness, much as the "forest primeval" has become a dimly remembered opening line of otherwise forgotten verses.

For Acadians, however, Evangeline remains an enduring powerful symbol, one which they have used in a variety of ways to represent themselves both to outsiders and to each other.

I want to look very briefly at the different ways *Evangeline* was adopted by three Acadian settlement areas: the Canadian Maritime Provinces, southwestern Louisiana, and Maine's St. John Valley.

When *Evangeline* was published, most of the Acadians who had managed to return to their homelands in the Canadian Maritimes after years of dispersion and exile were living in small, isolated communities surrounded and dominated by an English-speaking majority.

During the latter half of the nineteenth century, a small Acadian religious and intellectual elite began searching for a new vision of Acadian identity, a quest resulting in the collective transformations in perspective, self-awareness, and institutions known as the "Acadian Renaissance." For this elite, Longfellow's epic provided a prestigious and ready-made vehicle for telling the Acadian story and for encouraging a new sense of national identity and pride.

Maritime Provinces

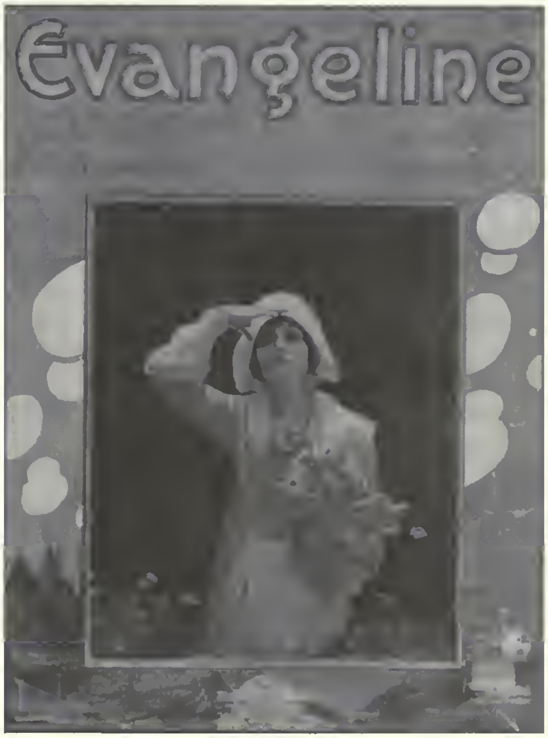
The first Acadian newspaper, *Le Moniteur Acadien*, distributed French translations of *Evangeline* with its early issues, and editorial writers referred to the poem for illustrations of Acadian unity. A second major Acadian newspaper was actually entitled *L'Evangeline*, and the translated poem appeared in serial form on its pages. Translations were adopted for use in the classes at St. Joseph, the first Acadian college in Memramcook, New Brunswick. The name "Evangeline," which was unknown before Longfellow, began to appear on birth certificates and baptismal records.

By the end of the nineteenth century, Longfellow's epic had become a symbol for Acadian Renaissance patriotic sentiment. Through the poem, Acadians could relate to the Deportation not through the complex ambiguities of historical accounts but rather through the immediate emotional appeal of a noble heroine's poignant tale.

As an origin myth, it was perfect: it evoked the tragedy of the Deportation without focusing on defeat, underscoring instead the virtues of faith, loyalty and perseverance in the face of adversity.

Louisiana

At about the same time in southern Louisiana a quite different story was emerging. As elsewhere in the United States, generations of Louisiana school children had learned that *Evangeline* was thinly veiled history. In 1907 Judge Felix Voorhies, a respected jurist and playwright of Acadian and Creole parentage, wrote a novelette entitled *Acadian Reminiscences: The True Story of Evangeline.* In an effort to inspire ethnic pride among Acadians, Voorhies wrote that Evangeline and Gabriel were historical figures whose "real" names were Emmeline Labiche and Louis Arsenault and whose tragic romance reached its culmination not in Philadelphia but in St. Martinville, Louisiana (which just happened to be Voorhies's home town).



Even though the narrative was historically inaccurate and the principal characters never existed, *Acadian Reminiscences* was an instant local success. Southwestern Louisianians were already fascinated with Evangeline and predisposed to identify her closely with the region. Judge Voorhies's community stature and his public insistence that his fiction was based on authentic family tradition ensured *Acadian Reminiscences* popular currency and complete credibility.

By the 1920s an elaborated version of the Emmeline Labiche/Louis Arsenault story was firmly ingrained in south Louisiana, both as local history and as a marketable commodity. St. Martinville's supposed association with the "real" Evangeline had turned it into a tourist attraction, and when plans for the film were announced, local chambers of commerce launched a successful public relations campaign to bring director Edwin Carewe, his cast and crew to southwestern Louisiana where, they said, "the story was founded."

Carewe filmed the bayou scenes in the St. Martinville area and the cast heard a poignant retelling of the Emmeline Labiche story, learning that her remains were actually interred along the northern wall of St. Martinville's Catholic church.

Dolores Del Rio, who starred as *Evangeline* in the film, was so moved that she pledged funds for a statue to mark the supposed burial site and agreed to have it cast in her likeness. The now famous statue was unveiled in 1931 with some 15,000 people attending the ceremonial addresses by Governor Huey Long and a flock of Louisiana and Maritimes Acadian politicians.

St John Valley

In Maine's St. John Valley, the publication of *Evangeline* was overshadowed by more immediate concerns resulting from the recent settlement of Maine's northeast boundary dispute. The poem went to press only five years after the Webster-Ashburton Treaty of 1842 established the St. John River as an international boundary between Maine and New Brunswick. The boundary line made economic sense, but it split in half a close-knit, culturally homogeneous community that traced its origins both to Acadia and French Canada.

In the years that followed, those whose homes happened to lie on the U.S. shore struggled to meet the challenge of reconciling their ties to Canada (and their Canadian relatives) with their new American identity. Ultimately, they chose to identity themselves with their Acadian rather than their French-Canadian ancestors, and *Evangeline* became an important symbol for emphasizing this connection.

Since the early 1900s, *Evangeline* has been used extensively by St. John Valley community leaders, teachers and festival organizers as a symbol for cultural identity and as a vehicle for teaching Acadian history. Until quite recently, two elementary schools were named "Evangeline," and "Acadia," and school children throughout the Valley have studied the poem both as literature and as the history of their ancestors.

New Brunswick Acadian Renaissance composer A.T. Bourque's 1910 song *Evangeline* is still commonly sung at school assemblies and public ceremonies honoring local history and culture. And for many years costumed Evangelines and Gabriels have greeted the audience at the opening ceremonies of the Acadian Festival.

Symbol of Acadian Identity

As I've tried to show in these brief descriptions, Acadian communities in the Maritimes, in Louisiana, and in Maine-each in its different way—have enthusiastically adopted Evangeline, and she continues to be the most popular symbol of Acadian identity.

Present-day Acadian sentiment about Evangeline, however, is by no means unanimous. Many contemporary Acadian scholars and leaders feel frustrated by the way the poem's oversimplified account of the Acadians has overshadowed the more complex historical and social realities. As one of our local historians put it, "If you want to know what we think of Evangeline, ask the Iroquois what they think of Hiawatha." Many contemporary Acadian intellectuals and artists believe that Evangeline symbolizes a passive, culturally inaccurate Acadie, and they are working to replace her with what they feel are more positive, active, and authentic role models.

Next year, *Evangeline* will be 150 years old. With a career ranging from promoting Acadian nationalism to promoting hot sauce and ladies' underwear, Longfellow's literary heroine has had a busy time of it. The poem's rich history, its wide-ranging symbolic associations, and the present-day controversy over its relevancy provide plenty of opportunity for lively anniversary discussion. I am looking forward to next year. Carewe's *Evangeline* should be a wonderful vehicle for both celebration and reconsideration of Evangeline's enduring symbolic power. ■

Shop New England

by Jane Berry Donnell, distribution coordinator

If you like to travel and shop, **Videos of Life in New England** are available at the Vermont Country Store in Weston, Vermont, the New Hampshire Historical Society in Concord, and at Borders Books, Music & Cafe in South Portland, Maine.

Need a good video in the middle of the night? L.L. Bean offers our videos 24 hours a day at their store in Freeport, Maine.

Visiting? Remember a House Gift!

Traveling up the Maine coast? You can find **Videos of Life in New England** in any Bookland or Mr. Paperback along the way.

If you're headed to Acadia National Park, stop and shop in Bucksport at the Alamo Theatre Store and be sure to say hello to us at Northeast Historic Film. In the summer we're open Monday through Saturday from 9 a.m. to 4 p.m., right on Main Street, half a mile from Route 1.

For the names of stores that carry **Videos of Life in New England**, or to order direct, please call me at 800 639-1636. ■

KING SPRUCE
FROM STUMP TO SHIP
A 1930 LOGGING FILM
WOODS and RIVER DRIVE
DEAD RIVER ROUGH CUT
DEAD RIVER ROUGH CUT

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Fryeburg Historical Society
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Benefits of Membership

There are many tangible benefits of membership such as free loans of videotapes, 15% savings on all items in the Alamo Theatre store and NHF catalog, two newsletters a year, and updates by mail. The longterm benefits include helping NHF thrive as a regional archives preserving twentieth-century history.

Shaw's Hall, the theater in Greenville, Maine, in 1921. The film is **The Rider of the King Log,** *from a story by Maine writer Holman Francis Day. Note the film shipping case on the theater steps—the feature is now lost. Photo: Moosehead Historical Society.*

Melissa Davis
James & Leila Day
Joan Decato
Charles Delaware
Orville Denison, Jr.
G. Malcolm Denning
Jeannette Dennison
Clarence Derochemont
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Jeff Dobbs
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Edwin & Justine Schneider
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Milt Shefter
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continued on page 11

Reference by Mail

Members of Northeast Historic Film are invited to borrow from the FREE circulating loan collection, Reference by Mail. There is never any charge for borrowing. We will even pay for shipping the first time you borrow (up to three tapes in this first shipment)! After that there is just a $5 shipping charge for each loan.

Return Instructions

The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be in the mail on their way back to NHF five days after they are received.

Public Performance

Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. If you have a date in mind, call ahead to ensure availability. Where there is no PERF, the tape is for home use only and may not be shown to a group.

Videos for Sale

Many of these tapes are available for purchase through NHF. Please call for a catalog of Videos of Life in New England.

American Indians

The First Mainers, Passamaquoddy Indians of Pleasant Point and Indian Township. 1975. 22 mins., col., sd.

The Mystery of the Lost Red Paint People, archaeology of the circumpolar region, including coastal New England. 1987. 60 mins., col., sd.

Our Lives in Our Hands, Micmac Indian basketmaking cooperative in northern Maine. 50 mins., col., sd.

Wabanaki: A New Dawn, cultural survival and revival of Wabanaki of Maine and Maritime Canada. 1995. 25 mins., col., sd.

Where the Rivers Flow North, see "Feature Films," next page.

Artists and Authors

Berenice Abbott: A View of the Twentieth Century, life and work of one of America's most significant photographers; she lived in Maine into her 90s. 1992. 56 mins., col., sd.

Bonsoir Mes Amis, portrait of two of Maine's finest traditional Franco-American musicians. By Huey. 1990. 46 mins., col., sd.

Donald Hall and Jane Kenyon: A Life Together, New Hampshire poets read from their works at home and in the grange hall. 1994. 60 mins., col., sd.

Grace: A Portrait of Grace DeCarlton Ross, independent filmmaker Huey traces Ross' silent film and dance careers. 1983. 50 mins., col., sd. PERF

Master Smart Woman, Maine novelist Sarah Orne Jewett (1850-1909) by Jane Morrison. 1984. 28 mins., col., sd.

May Sarton: She Knew a Phoenix, the poet reads and talks at home. Produced by Karen Saum. 1980. 28 mins., col., sd. PERF

Portrait of George Hardy, relationship of a woodcarver with his customers. Strong vision of life Down East. Winner of 1995 Cine Golden Eagle. 30 mins., col. & b&w, sd.

Boats and the Sea

Around Cape Horn, Captain Irving Johnson aboard the bark Peking. 1929. 37 mins., b&w, sd.

Marine Mammals of the Gulf of Maine, field guide to whales and seals. The Allied Whale program at College of the Atlantic. 24 mins., col., sd.

On Board the Morgan: America's Last Wooden Whaler, Whaling—archival photographs, rare film footage. 23 mins., col. and b&w, sd.

Tales of Wood and Water, visits to boat builders and sailors up and down the coast of Maine. 1991. 60 min., col., sd.

The Ways at Wallace & Son, ill-fated coasting schooner John F. Leavitt. 1984. 40 mins., col., sd. PERF (no admission charge permitted)

Yachting in the 30s, compilation of J Boats footage from various sources. 1930s. 45 mins., b&w and col., sd.

City Life

Anchor of the Soul, African-American history in northern New England through the story of a Portland church. 1994. 60 mins., col., sd.

Can I Get There from Here? Urban Youth, families, work, homelessness in Portland, Maine. 1981. 29 mins., col., sd. PERF

Roughing the Uppers: The Great Shoe Strike of 1937, documentary by Robert Branham and Bates College students about CIO shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

24 Hours, fire fighting in Portland, Maine, with memorable narration. The filmmaker, Earle Fenderson, died recently at the age of 90. 1963. 27 mins., b&w, sd. PERF

Civil War

Joshua Chamberlain and the 20th Maine, Maine Civil War hero: Fredericksburg, Gettysburg, Appomattox. 1994. 55 mins., col. & b&w., sd.

Country Life

Aroostook County, 1920s, potato growing with horse power, Aroostook Valley Railroad electric trolley. Period piano music. 1920 and 1928. 20 mins., b&w, sd. PERF

Ben's Mill, a documentary about a Vermont water-powered mill by NHF members Michel Chalufour and John Karol. 60 mins., col., sd.

A Century of Summers, the impact of a summer colony on a small Maine coastal community by Hancock native Sandy Phippen. 1987. 45 mins., b&w and col., sd. PERF

Cherryfield, 1938, a terrific home movie about rural spring. 6 mins., b&w, si. PERF

Dead River Rough Cut, lives and philosophies of two woodsmen-trappers by Richard Searls and Stuart Silverstein. 1976. 55 mins., col., sd.

Down East Dairyman, produced by the Maine Dept. of Agriculture. 1972. 14 mins., col., sd. PERF

Giant Horses, draft horses and their drivers. 28 mins., col., sd.

Ice Harvesting Sampler, five short films showing a near-forgotten New England industry. Narration by Philip C. Whitney explains process and tools. 26 mins., b&w, sd. PERF

Maine Summer Festival, role of agricultural products in summer fairs. 1970. 12 mins., col., sd. PERF

The Movie Queen, Lubec, pretend movie queen visits her hometown in Downeast Maine. 1936. 28 mins., b&w, si.

Nature's Blueberryland, Maine's wild blueberries. 13 mins., col., sd. PERF

Paris, 1929 and other views, home movies of the Wright family in Paris, Maine, haying, mowing, picnics. 80 mins., b&w, si. PERF

Part-Time Farmer, promotes agriculture as an after-hours pursuit. ca. 1975. 17 mins., col., sd. PERF

Sins of our Mothers, girl who went to the Massachusetts textile mills from Fayette, Maine. 60 mins., col., sd. PERF

Early Film

All But Forgotten, documentary on the Holman Day film company (1920-1921) in Maine. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a two-reel North Woods comedy by Maine writer Holman Day. 1921. 20 mins., b&w, si. PERF

Earliest Maine Films, lobstering, trout fishing, logging, canoeing on Moosehead Lake and potato growing, from 1901 to 1920. 44 mins., b&w, si. PERF

Just Maine Folks, a bawdy hayseed one-reeler. Poor image quality. 1913. 8 mins., b&w, si. PERF

The Knight of the Pines, another North Woods adventure by Maine writer Holman Day. 1920. 20 mins., b&w, si. PERF

The Simp and the Sophomores, Oliver Hardy plays Prof. Arm-Strong. 1915. 14 mins., b&w, si.

Ecology & Energy

Rachel Carson's Silent Spring, her 1963 book about pesticides helped raise ecological consciousness. 1993. 60 mins., col., sd.

Passamaquoddy Tidal Power Project, construction of worker housing at Quoddy Hill, dam building (with rail) at Pleasant Point and Treat Island. ca. 1936. 30 mins., b&w., si. PERF

Voices from Maine, discussions of development versus quality of life. Scratched. 1970. 30 mins., col., sd.

Feature Films

Where the Rivers Flow North, shot on location in Vermont and New Hampshire. Woodsman (Rip Torn) and his American Indian companion (Tantoo Cardinal) in a story about timberland and water power. 1994. 11 mins., col. sd.

Fisheries

Basic Net Mending, how to repair fish nets. 1951. 16 mins., col., sd. PERF

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod and lobster. 1968. 28 mins., col., sd. PERF

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Tuna Fishing off Portland Harbor, Maine, off-shore fishing with a Maine sea and shore warden. ca. 1930. 10 mins., b&w, si. with intertitles. PERF

Turn of the Tide, drama about formation of a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Franco-American Life

Reflets et Lumière

Series on Franco-American culture produced by Maine Public Broadcasting Network (MPBN). The programs aired from 1979 to 1981. Sound and image quality varies. PERF.

The Catholic Church, Amedée Proulx, Auxiliary Bishop of Portland, Maine, and Raymond LaGasse, a married priest from Concord, NH. An interview about Holyoke, Mass. 1979. 28 mins.

Acadian Villages, Acadian history-interview with Guy Dubay of Madawaska, Maine. Visits to the Acadian Village near Van Buren, Maine, and le Village Acadien in Carquet, New Brunswick, 1979. 27 mins.

Organizers, Franco-American organizers and their success at motivating people to action. "Assimilo," a spoof exploring Franco-American stereotypes. 1979. 27 mins.

Lowell Mills, Irene Simoneau, Franco-American historian on the role of women in the mills. Roger Paradis of Fort Kent, Maine, about Franco-American folklore and music. 1979. 29 mins.

Many more...write for the complete list.

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine closed in 1994. Its heyday: Mom at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

History is Always Being Made at Bucksport, history of Champion International paper mill and the town. 1995. 23 mins., col., sd.

Mount Washington Among the Clouds, a history of the hotels, newspaper and cog railway, 1852-1908. 30 mins., col., sd.

Norumbega: Maine in the Age of Exploration and Settlement, early Maine history, based on maps. 1989. 16 mins., col., sd. PERF

Road to the Sky, The Mt. Washington Auto Road. 1991. 25 mins., col. and b&w, sd.

This Land: The Story of a Community Land Trust and a Co-Op Called H.O.M.E., Karen Saum's documentary on Orland, Maine organization. 1983. 26 mins., col., sd. PERF

Vermont Memories I, includes 1930s promotional film *Seeing Vermont with Dot and Glen*. 1994. 57 mins., col. and b&w, sd.

Vermont Memories II, post World War II. Television comes to Vermont and other things. 1995. 57 mins., col. and b&w, sd.

Humanities Council

Modern Times in Maine and America, 1890-1930, interviews, stills and moving images; introduction to Council project. 1995. 30 mins., col. & b&w, sd. PERF

Oral History

Hap Collins of South Blue Hill, Jeff Titon's oral history interview with field footage of a lobsterman, painter and poet. 1989. 56 mins., col., sd. PERF

Maine Survivors Remember the Holocaust, eight Maine survivors talk about World War II. 1994. 43 mins., col., sd.

An Oral Historian's Work with Dr. Edward Ives, "how to" illustrating an oral history project by the founder of the Maine Folklife Center. 1987. 30 mins., col., sd. PERF

Political Discourse

Jerry Brown Speaks in New Hampshire, from the 1992 presidential campaign. 28 mins., col., sd. PERF

John F. Kennedy Speech, anniversary of the Cuban Missile Crisis, October 1963 at the Univ. of Maine homecoming. 30 mins., b&w, sd. PERF Sent with full transcript of speech.

Ella Knowles: A Dangerous Woman, video on a suffragist & Bates alumna by Robert Branham & students. 1991. 25 mins., col., sd.

Muskie vs. Monks: The Final Round, the third debate between Senator Muskie and Bob Monks on accountability. 1976. 58 mins., col., sd.

Margaret Chase Smith Speech, declaration of intention to run for President, includes Q&A. 1964. 17 mins., b&w, sd. PERF

Sports

Legends of American Skiing, footage of early skiing, including Dartmouth Outing Club, Tuckerman's Ravine, Toni Matt. 1982. 80 mins., col. and b&w., sd.

Winter Sports in the White Mountain National Forest, skiing, sledding and snowshoeing in New Hampshire. 1934. 28 mins., b&w, si. PERF

Student Work

The Batteau Machias, student project on construction of a traditional riverdriving boat. 1990. 22 mins., col., sd. PERF

Best of Fifteen Years: The Maine Student Film and Video Festival, compilation directed by video educator Huey. 1993. 58 mins., col., sd.

Mysteries of the Unknown: A Documentary about our Community, an outstanding student video about Bucksport, Maine, with original music. 1990. 30 mins., col., sd.

Places of Interest in the Bucksport Area, a student project. 1989. 60 mins., col., sd.

Carlton Willey, baseball pitcher, 1958 rookie of the year, interviewed in a high school project. 1990. 39 mins., col., sd. PERF

Television

The Cold War / Transportation / TV Commercials, three compilation tapes from the Bangor Historical Society/WABI collection. 40 to 50 mins. each; b&w, si. and sd. PERF

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials. 1989. 34 mins., b&w, sd. PERF

Transportation

Moving History: Two-foot Rail Returns to Maine, antique trucks haul the Edaville Railroad trains to Portland. 1993. 48 mins., col., sd.

Northern Railroads, steam era footage, stories by railroaders and historians. 1995. 60 mins., col. and b&w. sd.

Ride the Sandy River Railroad, one of the country's best two-foot-gauge railroads. 1930. 30 min., b&w, si. with intertitles.

Woods

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., sd., col. and b&w.

From Stump to Ship, complete look at the long-log industry from forest to shipboard. 1930. 28 mins., b&w, sd. PERF

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers ca. 1940. 23 mins., col., sd. PERF

Last Log Drive Down the Kennebec, documentary about Scott Paper's last log drive. 1976. 30 mins., col., sd.

Little Log Cabin in the Northern Woods, amateur film of a young woman's hunting trip near Brownville, Maine. ca. 1930. 13 mins., b&w, si. PERF

The Maple Sugaring Story, children's video with teacher workbook. 1989. 28 mins., col. sd. PERF

Our White Pine Heritage, how the trees are harvested for use in construction, papermaking, etc. 1948. 16 mins., b&w, sd. PERF

Pilgrim Forests, about Civilian Conservation Corps work in New England-Acadia National Park and White Mountain National Forest. ca. 1933. 10 mins., b&w, si. PERF

Then it Happened, 1947 forest fires that devastated Maine. Focuses on aftermath in southern Maine. 1947. 20 mins., col., sd.

Woodsmen and River Drivers, "Another day, another era", unforgettable individuals who worked for the Machias Lumber Company. 1989. 30 mins., col. and b&w, sd. PERF

Womens Issues

Working Women of Waldo County: Our Heritage, documentary—basketmaking, farming and other work. 1979. 26 mins., col., sd. PERF

Also in this series, *Today* and *Her Story*.

Many organizations—historical societies, libraries, schools—use tapes from the Reference by Mail collection for public programs.

Going to the Movies Talks

available through Reference by Mail

Glenn Andres, Middlebury College, places for community entertainment in Vermont. 33 mins.

Dona Brown, University of Vermont, vacationing at the turn of the century. 35 mins.

Martha Day, University of Vermont, Vermont documentary films. 29 mins.

Kathryn Fuller, Virginia Commonwealth University, rural moviegoers and Uncle Josh. 24 mins.

Kathryn Fuller, Virginia Commonwealth University, dish nights and other promotional gimmicks. 39 mins.

Leger Grindon, Middlebury College, boxing films. 34 mins.

Henry Jenkins, MIT, *Star Wars* & fan culture. 33 mins.

Garth Jowett, University of Houston, movie audiences in the 1950s. 44 mins.

Garth Jowett, University of Houston, the moviegoing experience. 24 mins.

Susan Kennedy-Kalafatis, University of Vermont, who we area—mapping ancestries in northern New England. 18 mins.

Chester H. Liebs, drive-ins. 18 mins.

André Senecal, University of Vermont, Franco-Americans and the movies. 17 mins.

Tom Streeter, University of Vermont, new technologies over the years. 40 mins.

Denise Youngblood, University of Vermont, movie theaters before 1918. 44 mins.

Reference by Mail
The Jane Morrison Collection

Children of the North Lights, children's book creators Ingri and Edgar d'Aulaire. 1976. 20 mins., col., sd.

In the Spirit of Haystack, noted craft school in Deer Isle, Maine. 1979. 10 mins., col., sd.

Lipstick, young woman putting on makeup, getting dressed. 1974. 6 mins. col., sd.

Los Dos Mundos de Angelita/The Two Worlds of Angelita, a Puerto Rican family's move to the Lower East Side of New York. 1982. 73 mins., col., sd.

Master Smart Woman, Maine novelist Sarah Orne Jewett (1850-1909) by Jane Morrison. 1985. 28 mins., col., sd.

Muscongus Pond, a Potter's Place, Connie Romero talks about her work. 1979. 5 mins., col., sd.

Rocks, Nudes and Flowers, Maine-based painter Henry Strater. 1975. 20 mins. col., sd.

Uncle Blaine, cowboy on a ranch. 12 mins. col., si.

The White Heron, a young girl's choice between friendship and a creature she loves. Story by Sarah Orne Jewett. 1978. 26 mins., col., sd.

New Titles for Sale
Videos of Life in New England

Vermont Memories II
Cultural change in Vermont in the 1940s and 1950s, the automobile, Burlington's movie theaters, the coming of television. Edward R. Murrow interviews Vermont citizens about being the last of then 48 states to get TV. Produced by Vermont ETV in 1996.
57 mins., col. $24.95
Also available, Vermont Memories I.

Northern Railroads
Vermont and Her Neighbors
The age of steam and transition to diesel. Stories told by railroaders, townspeople and historians. New Hampshire's Crawford Notch. Steam era footage and today's excursion lines. Produced by Vermont ETV in 1995.
60 mins., col. $24.95

New Hampshire Remembered, II
with Fritz Wetherbee
Trolleys from Hampton to Hampton Beach, Irwin's Winnipesaukee Gardens, ski jumping in Berlin, the Mount Washington Hotel. Hosted by Fritz Wetherbee, a twelfth-generation New Hampshire native. Produced by New Hampshire Public Television in 1995.
60 mins., col. $24.95
Also available, New Hampshire Remembered, I.

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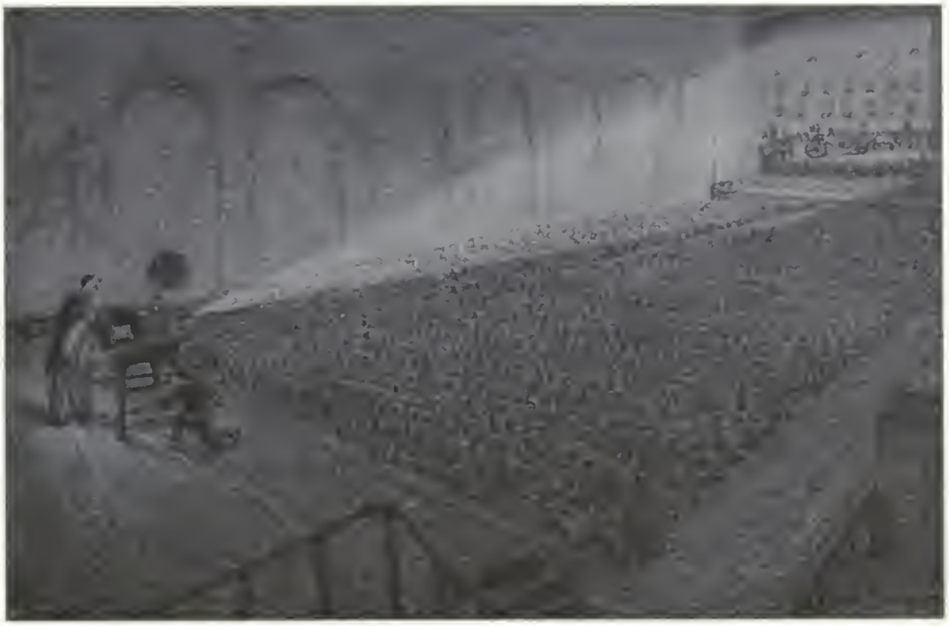


One Hundred Years
Stanley Davenport Puts Film Into a Basket

At the Maine Mall in May, Shirley Corse from the Scarborough Historical Society brought Northeast Historic Film an original sketch by Stanley Davenport entitled *Movies 1897*. Davenport, an apprentice mechanic, toured with an early motion picture projectionist. In 1964 Stanley Davenport gave his drawing to the Brookes family in Maine.

It is a delightful rendering of a traumatic moment for any projectionist. Notes on the back of the sketch say "Blue Ribbon Hall, Tottenham, England. Cinematograph show. Bioscope manufactured by concern Stanley worked for. Film: ***Queen Victoria Jubilee Parade.*** Actual film 1¼ mile long. It broke from the heat and Stanley is on his knees putting the film into a basket."

Archival Notes

by Heather White, research & stock footage

Since the last newsletter Northeast Historic Film has received several new collections of amateur film, bringing the number of collections containing primarily amateur footage to near 150.

Following presentations to Rotary Clubs, fairs, and festivals, people often approach NHF staff to say they have home movies. One step toward preservation is to see that the original film is in climate-controlled storage and that reference copies are made so that the original material does not have to be projected for viewing.

Increasingly we have found that film researchers, historians, and documentary filmmakers are interested in amateur footage. The images from these films show what it was like to live during a particular period.

ABCNEWS is currently producing The 20th Century Project, a twelve-part documentary series on the twentieth century using archival film and contemporary interviews. We provided researchers with footage of a family doing the Twist around the Christmas tree from the ***Gladys Steputis Collection.*** While the producers could select broadcast material of teenagers doing the Twist for their program on 1960-1963, they are considering using this more intimate representation of popular culture.

Besides the home centered material, we are also seeing more travel footage. We recently received a collection shot between the 1930s and the 1960s, the ***Samuel Horovitz Collection.*** Horovitz traveled the world giving lectures on Workers Compensation law and took home movies along the way. Many open with the title "Sam-o-grams." There is everyday footage of New England in the 1930s; it also includes Eleanor Roosevelt, Henry Cabot Lodge, and Sonja Henie at Boston Garden. Travel footage encompasses Norway, Sweden, South Africa, Uganda, Nigeria, Ethiopia, Mozambique, Kenya, Egypt, Greece, Turkey, India, Japan, Philippines, Lebanon, China, Argentina, and Brazil.

Attention Sports Fans

Janice Bird Smith of Quincy, Massachusetts, donated home movies this winter. The 8 mm. reels contain her childhood in the 1950s, and sports history for baseball fans. Janice credits her mother, "an avid shutterbug," with capturing the memories. Charlie Bird, Janice's father, was a minor league baseball pitcher known for his underhand—the "Submarine Pitcher" threw batting practice for Ted Williams.

Sheepscot River

The home movies of Gertrude Jane Hay Eustis are a significant addition to our archives—about 18 hours, shot from 1927 to 1970, partially on the Isle of Springs in the Sheepscot River, Maine, where the Eustis family spent their summers. The creator of the ***Susanne Bogart Collection*** had a steady hand and fine focus; Susanne Eustis Bogart says that 99% of the family's film was shot by her mother, Gertrude Jane Hay Eustis.

The Jane Morrison Collection

Northeast Historic Film recently assisted the Portland Museum of Art's third annual Women's Film and Video Festival. A highlight of the festival this year was a retrospective of Jane Morrison's work.

Thanks to Dorothy Morrison, Jane's mother, NHF is the repository for her work as an independent filmmaker. In addition to short films made in 1979, ***In the Spirit of Haystack, Muscongus Pond*** and ***Commitment to Clay,*** Morrison made two films inspired by the Maine author Sarah Orne Jewett. ***Master Smart Woman*** (1985) is a biography of the author, while ***The White Heron*** (1978) is a dramatic film based on Jewett's short story by the same name.

Morrison moved to New York City in 1974 where she became president of the Association of Independent Video and Filmmakers. In New York she completed ***Los Dos Mundos de Angelita/The Two Worlds of Angelita*** (1982) about the lives of a family moving from Puerto Rico to New York's Lower East Side. It received awards from the American Film Festival and the Biarritz Festival in Paris.

Morrison taught at Columbia University as an adjunct professor in the graduate film program. By the mid 1980s she was giving lectures and workshops in Zimbabwe, Trinidad, and Kenya. She suffered a fatal case of cerebral malaria in Kenya in 1987.

Reference copies of her work are available on videotape through Northeast Historic Film's Reference by Mail service.

Earliest Oliver Hardy

As reported in the Winter 1995 *Moving Image Review,* James Phillips, Jr. and Rita Phillips donated one-reel films to Northeast Historic Film including ***The Simp and the Sophomores,*** an Edison comedy starring Oliver Hardy copyrighted in August 1915 and reviewed in *Moving Picture World* on September 18, 1915. The film was passed on to George Eastman House for preservation.

A news report from the U.K. recently announced "the oldest surviving film of comedian Oliver Hardy was saved from a bonfire." This exciting news about ***Something in Her Eye*** (reviewed in *Moving Picture World* on November 27, 1915) leads to the conclusion that Jim Phillips found in Bangor, Maine, a unique—and even earlier—appearance of Oliver Hardy. A reference videotape is available on loan through Reference by Mail.

The Simp and the Sophomores. Oliver Hardy plays Prof. Arm-Strong, a physical culture exponent. Frame enlargement courtesy George Eastman House.

The Mystery of Mary McCarthy

In January as part of the winter series called *Heartwarming Films at the Alamo* the 1936 Columbia Pictures film ***Theodora Goes Wild*** was shown as an example of a film contrasting New England country life with the sophistication of New York. Irene Dunne carries the film in an amusing dual role as the author of a scandalous novel who maintains a wholesome identity in her home town.

The film was of local interest because it was from a story by Mary McCarthy. Not far from Bucksport is the town of Castine—author Mary McCarthy's home for many years. She is perhaps best known for her novel about Vassar women, *The Group*.

Eve Stwertka, a literary executor for McCarthy, attended the January 5 screening and was interested in ***Theodora Goes Wild***'s depiction of a woman who is wholesome Theodora Lynn in the little town of Lynnfield, and the couture-apparelled booze-drinking author Caroline Adams in the city.

As Stwertka prepared an essay about the feminism revealed in the film, she checked with Mary McCarthy's brother, Kevin, who said, "That story wasn't written by our Mary."

The credits "Screenplay by Sidney Buchman, based on a story by Mary McCarthy," are as yet mysterious. Do they conceal another dual identity? The evidence is not yet in. While Columbia Pictures' files record Mary E. McCarthy as the story author, the Castine, Maine, resident was Mary Therese McCarthy.

But wait, is it a coincidence, or a clue, that Sidney Buchman was the screenwriter for the film of ***The Group*** (1966)? Help solve the mystery of ***Theodora.***

Lillian Rosen

Lillian Rosen, mother of board president Richard Rosen, passed away in June. She was a generous friend to Northeast Historic Film, with an interest in the Alamo Theatre and its meaning to the town of Bucksport. As a young woman, Lillian Rosen was the first female employee of Bucksport's paper mill, now Champion International Corporation. Mrs. Rosen was an elegant presence at Rosen's Department Store, and will be very much missed in her community.

The Movie Queen

Farnham "Mike" Blair's newest volume of poetry is entitled *The Movie Queen and Other Poems*, (Puckerbrush Press, Orono, Maine). The title poem of the collection is drawn from a 1936 film at Northeast Historic Film, shot by an itinerant director, Margaret Cram.

Blair creates a world of coastal Maine in seven parts: The Town, The Director, Arrival, First Selectman, The Director, The Script, The Movie Queen.

The historical director, Margaret Cram, made short films called ***The Movie Queen*** in Eastport, Lubec, and Bar Harbor, Maine, and Middlebury, Vermont. Dr. John M.R. Bruner recently discovered that another one was shot in Groton, Massachusetts, in 1939—directed by Margaret Cram Showalter.

She approached local sponsors to underwrite a 20-minute 16 mm. film about "the movie queen," a young woman returning to her town, visiting local shops, being kidnapped by baddies and rescued by a young hero. The films were shown in association with a stage show using local and professional actors.

In 1990, with funding from the Maine Community Foundation, Northeast Historic Film had film copies of The ***Movie Queen, Lubec*** made by John E. Allen, Inc. for screening in Lubec in association with oral history sessions with participants in the 1936 production.

#2 The Director

Whispering,
they circle her,
shoes squeaking on the wet gray deck of the town landing.
Youths, tradesmen,
women with baby carriages,
and here and there,
yellow knots
of oilskinned fishermen,
jabbing elbows and smirking
at this curious, buxom woman
with her short hair
and hard twill jodhpurs.
She opens a fist
to reach for the red megaphone.

"Don't show your teeth,"
she bellows.
"You are not
posing for a snapshot.
This is a motion
picture."
She nods towards her assistant,
who is hurriedly winding
the chromium drive lever
on the thick black camera.
"You must move.
You must emote.
You must
worship.
For this young woman
about to step off the ship
and walk among you,
this angel
has shut the mouths
of the lions of Hollywood.
She returns to you in triumph.
She has left your town
a commoner,
and she comes home
a movie queen."

Public Comments

Going to the Movies exhibit at the Maine Mall, South Portland

A young fan participates in a performance of music for silent film by Danny Patt at the Maine Mall.

"We really loved Danny Patt playing along with ***Cupid, Registered Guide.*** The whole exhibit was great."
Edith Pennock, Kezar Falls, Maine

"Museum/archives outreach into the community is tremendously important and this is an ingenious way to accomplish it."
Robin A.S. Haynes, Bath, Maine

"Outstanding — great visual display — most helpful personnel."
Anne Powell, Gorham, Maine

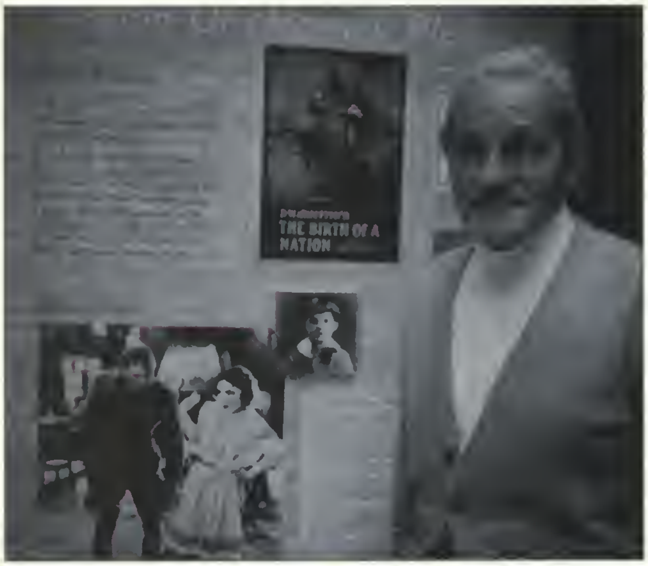
"It's wonderful to see such a passionate devotion to the preservation of our cultural history through film. It is truly the art form of the century and your work is vital and much appreciated."
Christopher J. Colucci,
Portland, Maine

"This is a fabulous project — an excellent way to put people in touch with our cultural history. It should serve as a model for public education initiatives on both a regional and national level."
Eric Schaefer,
Division of Mass Communication,
Emerson College, Boston

"Great exhibit — thanks for all the time, research and love that went into this presentation. A quality one. The radio ads were especially enticing."
Jennifer West, Nipomo, California

"Wonderful to see an arts exhibit at the Mall! Bring more arts and education to us!"
Rita Guidowski,
South Portland, Maine

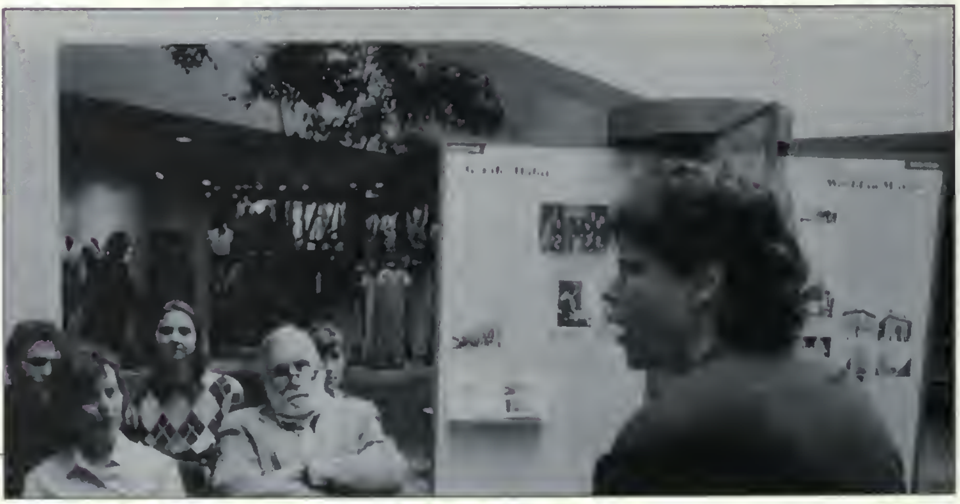
"Excellent work. Beautiful in appearance, superb content!"
Tad Baker, Biddeford, Maine


THE BIRTH OF A NATION

Robert Tyler, Farmington, Maine, with the panel called Community Standards. *He recalls the Congregational minister protesting* What Price Glory *in 1927 and his mother taking him to see the movie anyway.*

"Enjoyed the exhibit and the performance — and especially liked seeing my father's picture as a young boy and his quote about how proud he was of my grandmother."
Tory Tyler-Millar

Denise Youngblood, University of Vermont film historian, speaks at Burlington Square Mall. Her listeners include Alicia Anstead, a Master's history student at the University. Anstead was an excellent volunteer interpreter for the exhibit.



Audience Reaction

Evangeline restoration by UCLA Film and Television Archive Premiere at Hoyts Nickelodeon, Portland, Maine

"*Evangeline* pictorial quality was beautiful."
Cary Frederick,
Portland, Maine

"Everything was lovely, very professionally presented."
Evangeline L. Bourgoin,
Waterville, Maine

"I loved *Evangeline.* The soprano who sang was sensational. Am looking forward to more of this type of movie."
Mary Hamel, Portland, Maine

"Enjoyed the movie *Evangeline* very much. Had never sat through a silent film before and found it very enjoyable. The restoration was beautifully done. I enjoyed the history of the Acadian deportation, and the musicians' accompaniment, also."
Linda Carroll, Cape Elizabeth, Maine

"It kept you so interested every minute. All seats taken."
Virginia Weeland,
Cape Elizabeth, Maine

At the Burlington Square Mall

As a child, Mary Louise Varricchione-Lyon went to theaters in the Burlington neighborhood where the mall now stands. Television coverage of the exhibition included this interview by arts reporter Deborah Nettune.

Questions? Comments? 207-469-0924

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Corporate Members, $100 per year.
All benefits of Associate Membership.

Friends, $250 per year.
All benefits of regular membership plus:
Five free shipments (up to 15 tapes) of Reference by Mail videos.
Free NHF totebag.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage. Your dues are tax deductible to the extent allowed by law.

Dorothy Lamour, war loan bond drive, Boston, 1942. Courtesy Museum of Modern Art/Film Stills Archive.

Going to the Movies Documents with Comments

Documents drawn from topics researched to prepare the traveling exhibition, with commentaries by project scholars, are available as part of the Going to the Movies project.

The four-page **Documents with Comments** provide substance for class discussion, and may be used to help prepare visits to the exhibition or prompt research following a visit. They present a range of historical sources—from a government report, to a 1915 newspaper story, to a humorous essay by E.B. White.

1896, You Should See the Vitascope, essay by Douglas Gomery, University of Maryland. An article from a daily newspaper announcing "living, breathing, pulsating scenes" caught by the camera and shown on the Vitascope projector.

1914, Trolley Car Trips, essay by John R. Stilgoe, Harvard University. A guide to Portland and vicinity: leisure, commercial enterprise and mobility.

1915, The Birth of a Nation, essay by Marcus Bruce, Bates College. A newspaper article stating that the film "extols lawlessness and stirs up race prejudice."

1927, The Yankee Clipper, essay by Gillian Anderson, musicologist. A music cue sheet for a feature film indicating the musical selections to be played.

1928, Methods of Dealing with Delinquent Children, essay by Kathryn H. Fuller, Virginia Commonwealth University. The case of Mildred E., who was committed to the State School for Girls for a sex offense.

1942, Bond Rally, essay by Garth Jowett, University of Houston. E.B. White's account of Dorothy Lamour's appearance at a Bangor, Maine, bond rally, "a sprawling, goofy, American occasion."

Each publication contains the text of the document, an approximately 1,500-word essay, and an illustration. The set of essays is available for $5. Use the order form on page 10.

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 1997

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Facets of the Archives

This issue of *Moving Image Review* is devoted to giving Northeast Historic Film's many far-flung members and friends a closer look at facets of the archives they otherwise might not encounter.

Yes, NHF is a non-profit organization dedicated to collecting, preserving, and providing access to northern New England moving images.

It's also a highly visible member of the community of Bucksport, Maine (pop. 5,000), where its Alamo Theatre headquarters on Main Street is widely recognized as a landmark.

It's an employer of workers from the Bucksport region, and therefore, a contributor to the economy.

It's a resource providing unique materials for teachers and researchers, for productions, and for the public.

Perhaps to the majority of its home constituency, it's a place where individuals and families from throughout the area gather year-round for events ranging from film screenings to visits with Santa.

We hope these pages will impart a fuller sense of NHF in its many roles.

Community and Business Asset

As the new kid on the block, NHF needed help finding sponsors for its film series. In short order, a restaurant owner from down the street had drummed up more than a dozen financial supporters.

Such was the warm welcome NHF found upon relocating to Bucksport, an early indicator of the win-win relationship the archives and historic coastal community enjoy today, four years later. "NHF was obviously an asset to the community," says self-styled salesman George MacLeod. "In order for our big picture to develop in this town, we need some anchors, some sound operations like NHF that are in it for the long haul."

As proprietor of MacLeod's Restaurant on Bucksport's Main Street, MacLeod has long monitored the progress of the small downtown business district. Faced with competition from malls and discount superstores, the area has struggled to maintain its existence, as have its small-town counterparts nationwide.

Given that backdrop, local business people viewed the archives' choice of Bucksport for its new location as a very good sign for the town, MacLeod says now. In his words, NHF helps to create the kind of balance the town needs to get away from its "just a mill town" image.

When the town adopted a new development strategy in 1995, planners agreed that Bucksport must court more small business and visitors from outside. As a respected cultural organization recognized well beyond the city limits, NHF can play a leading role.

Tourist & Traveller Destination

"NHF is bringing out-of-towners to Bucksport as a destination point," says MacLeod. "That seems to be one key to economic development, rather than our just trading amongst ourselves. I'm very hopeful about their prospects, and I think their coming here is as positive a thing as could happen to Bucksport."

That sentiment is echoed by local resident Richard Rosen, whose family has run Rosen's Department Store on Bucksport's Main Street for three generations.

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Bucksport, Maine, on the Penobscot River. Photo: Bangor Daily News.

Executive Director's Report

The Seven Star Grange Hall in Troy, Maine, was the site of "Preserving Family Treasures," a workshop funded by the Maine Humanities Council and organized by the Troy Historical Society in September 1996. Conservators from various fields gave presentations. A number of workshop participants had questions for NHF staff about home movies and videotape.

What good is preservation without access? Northeast Historic Film has collected a large and ever growing resource of moving images. Our mission is to protect that resource and ensure to the best of our ability that it is safe a year from now and 100 years from now. But what good is it if no one sees it? Not much! That is why our full mission is to preserve the resource and make it accessible.

We have worked very hard to make our film and videotape available through a variety of programs since NHF was founded. We have a commitment to making reference copies that can be watched without compromising the original materials. We produce videotapes for sale or free loan to members, visitors and researchers. We have presented scores of programs in towns from Fort Kent to Kennebunk; Bethel to Burlington and Boston. Audiences range from nursing homes to college classes to day care centers. Perhaps the biggest audiences, however, are those who see television programs with footage from our collections.

New National and International Agreement

To increase our ability to market our collections for reuse I am pleased to announce that NHF has signed a representation agreement with Hot Shots/Cool Cuts, Inc. of New York.

Hot Shots/Cool Cuts is one of the largest stock footage companies in the world, and together with their research arm, Second Line Search, employs over 50 people. Our collection of northern New England footage, rich in home movies and rural life, adds a new dimension to the collections they already represent.

Researchers seeking footage from our collections to be used in national and international productions will now contact Hot Shots at 212 799-1978.

It is important to note that only material to which NHF has the broadest set of rights will be available under this agreement.

The decision to enter into a representation agreement was not undertaken lightly. Our board began discussing the possibility more than a year ago, as part of our extensive management assessment process. Rick Gell, president of Hot Shots/Cool Cuts, visited us last spring; staff members from both companies have since had many discussions to fully understand our mutual concerns.

As a pioneering organization with great pride in our staff and in our excellent donor relations, we are pleased to go forward, offering our outstanding collections to a much broader audience.

Continuing to Serve Northern New England

We felt it was important to continue to serve requests for reuse by producers in northern New England from our office in Bucksport.

Researchers from Maine, New Hampshire, Vermont, and most of Massachusetts, will still call Heather White at 207 469-0924. Our continuing commitment to producers in this region gives us the ability to be as responsive as ever, sharing our knowledge of our holdings, while Hot Shots/Cool Cuts takes responsibility for expanding access to our collections to others farther afield.

S Weiss

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services, and facilities.

Archives: Serving Donors

When Martha Unobskey Goldner decided to donate her prized family footage to NHF four years ago, it was the first step in what she envisions as an enduring relationship with the archives.

"It was sort of like coming home," she says of the donation process. "They were very receptive, and embraced the same feeling I have—that although these were home movies, because we had such a large participation in eastern Maine this was a piece of history."

The 5,800 feet of 16 mm. silent, black and white film documents three decades in the lives of the Unobskeys, a prominent Jewish family descended from Russian immigrants that settled in Calais, Maine, in the 1920s.

Goldner's father, Arthur, was a charismatic businessman who became the family's most well-known patriarch. A tireless organizer of civic improvement and economic development projects, even at the state level, Arthur Unobskey also placed himself at the center of the city's small yet vibrant Jewish community.

Goldner believes the Unobskey Collection of films is relevant not only for students of Jewish settlement in Maine, but for anyone interested in immigration, in economic change in the 20th century, or in small-town life.

She admits to some initial doubts about making private family footage available for others' viewing. "It doesn't always show the very best of everything—it's not just happy dialogue," she says.

Still, any qualms regarding making the films available were outweighed by her belief in their inherent value, and in the realization that the Unobskeys were, above all else, an intensely public family.

"Wherever we went, my father made a point to get to know both newcomers and oldcomers. I always felt when I was living in Maine that I was related to everybody," says Goldner.

Drawn away for reasons both personal and professional, surviving members of the Unobskey family have scattered. Goldner's brother Sidney lives in San Francisco, where he retains a keen interest in Maine's future.

A Nashville, Tennessee, resident since her marriage, Goldner continues the family tradition of civic leadership. She and her husband, a practicing internist, have devoted countless hours to local projects including a community health initiative, and a science museum geared to families. That in addition to their deep involvement with the city's Jewish community, which Goldner continues to document in her taped interviews with Holocaust survivors.

Living so far from her childhood home, Goldner takes comfort in knowing her family history will be preserved at NHF. "As a home base, the archives is a wonderful place to be," she says. "The films will be there for future reference, which I hope will bring more of our family back to Maine." ■

Frame enlargements: Martha Unobskey Goldner

Employer: Engaging Work, Interesting Workers

Numbered among the NHF staff, dubbed The Magnificent Seven by an in-house film buff, are a Bucksport native whose ties to the area go back many generations, and a college freshman seeking a more secure future for herself and her daughter.

Karin Bos, Meriden Studio

Samantha Boyce ▶

Seated in her ticket booth-turned-office adorned with vintage movie posters, all-around staffer Samantha Boyce says her work involves a broad array of jobs. Those range from providing membership services, to answering the phone, to selling gift shop items, to leading tours through the historic Alamo Theatre.

As a single mother, the 1995 Bucksport High School graduate must juggle working four days a week with the challenges of child care and college. "It's real hard, but I like the variety of coming here and then going home," says Boyce, who lives only a few blocks from work.

Boyce's baby daughter Ashley was a familiar face at the archives during her infancy. Having celebrated her first birthday in November, Ashley is now cared for by Boyce's best friend while Samantha is at work.

Boyce learned of NHF through a work-study program at Bucksport High School; she took a crash course in the archives' mission by reading brochures and asking a lot of questions.

"It's a lot better than McDonald's," says the franchise's former employee, who has replaced her fast food uniform with sweaters and jeans. "I like it here because I have a lot of responsibility."

Boyce thinks it's "great what we do here." With her primary interests centering around NHF's daily operations, the tasks she enjoys most involve accounting and bookkeeping.

"I've learned a lot here that's helped me," says the young mother. "A lot about how to run my own house, bank account, and things."

Her studies in office management at Beal College in Bangor will be helpful for her job at Northeast Historic Film, as well as for administering a household.

Karin Bos, Meriden Studio

Jane Berry Donnell ▲

Lifelong Bucksport resident Jane Berry Donnell was hauling heavy loads with a forklift at the Champion International mill before an encounter with NHF changed her plans.

While studying sociology at the University of Maine, Donnell had heard that the archives held footage of her father playing high-school basketball in the 1950s. Upon viewing the film, she learned that the head cheerleader on the sidelines was none other than her own mother.

Donnell was fascinated to see her parents as teenagers preserved on film at NHF. "I couldn't ask enough questions. I got really excited," she recalls.

Libby Rosemeier, NHF's distribution coordinator at the time, was impressed by Donnell's deep roots and connections in the area. As a millworker whose husband and father also work at Champion, Donnell could serve as a liaison between the mill and the archives, Rosemeier realized.

With the legacy of a grandfather whose law office was in the Alamo Theatre building her ties to the community were well established.

And as a graduate of the local school system, Donnell could provide a link between the archives and teachers interested in using NHF materials in the curriculum.

When Rosemeier decided to leave NHF to return to college, she approached Donnell, who, by then, had been laid off a number of times from her job at the mill.

"I never thought I could work an office job—that's why I drove a forklift," says Donnell, who replaced Rosemeier at her post more than a year ago. "But I like to work with the public—that's my thing."

The community liaison role suits Donnell well. She has represented NHF at meetings of the Bucksport Historical Society, and has joined a local committee trying to develop a paper museum in town.

When not managing wholesale accounts and filling orders for the multitude of videotapes that NHF distributes, Donnell raises American Paint horses at the home she shares with her husband on Bucksport's scenic River Road.

Resource: Old & Young Users & Technologies

Browse the shelves of a northern New England library, school or college, and chances are you'll find NHF materials among the holdings. Ditto at many health-care facilities and nursing homes. Educators and activities directors alike have learned the value of using moving images for instruction and entertainment.

Whereas a teacher might use the videotape ***From Stump to Ship*** to enliven the history of Maine's logging industry, a recreation director could use the same video to evoke memories of a bygone way of life for a care facility's elderly live-in population.

Barbara Malm, a teacher at the Blue Hill Consolidated School, used NHF tapes on rural industries in conjunction with a unit on the Laura Ingalls Wilder book, *Farmer Boy*.

Although the book describes rural life in New York rather than Maine in the 1860s, NHF videotapes such as ***Ice Harvesting Sampler*** and ***The Maple Sugaring Story*** were a perfect fit with chapters the 3rd and 4th-graders focused on, says the teacher.

"They certainly are useful depending on what you're studying. We're only really beginning to discover them," says Malm.

Health Care Center Activities Focus

At Marshall's Health Care Facility in Machias, Maine, the NHF-distributed logging videotape ***Woodsmen and River Drivers*** is often shown to the resident "men's club," says activities director Linda Beverly.

Beverly first became acquainted with the tape during a special showing for former resident Frank Dowling, a 100-year-old veteran woods worker interviewed in the production, which chronicles wood harvesting and log driving in the Machias River Valley using 1930s lumber company footage and contemporary interviews.

Dowling, now deceased, was "very proud" of his participation in the project, Beverly says, as was fellow facility resident Newell Beam, who also appeared in ***Woodsmen***. Now, when the tape is shown, it sparks a round of fond reminiscence for the days when working in the woods was a preferred way of life for many rough-hewn Mainers, who harvested wood with hand tools and moved logs downriver using little more than their own mettle and a Peavey.

New History Teaching

An assistant professor of history at the University of Maine, Martha McNamara is incorporating NHF archival footage on the state's tourism culture into a set of multimedia presentations for classes in Maine and American history.

"To bring audio and visual materials into the classroom, you really need to go to a computerized format," believes McNamara, who prefers to avoid the more labor intensive nature of traditional teaching aids such as slide presentations.

For that reason, she and University of Maine history professor Paula Petrik are having NHF footage digitized into a format suitable for transfer onto a disk intended for use in a Macintosh PowerBook computer. The material will then be displayed using projection devices.

"It's pretty exciting, actually," says McNamara. "It's a way to teach students who familiar with MTV and the Internet using a medium they know." ■

Frank Dowling at Marshall's Health Care Facility, Machias, Maine.

Evangeline 150th Anniversary

This year marks the 150th anniversary of Henry Wadsworth Longfellow's *Evangeline*, an epic poem inspired by the expulsion of French-speaking Acadians from Canada. Lisa Ornstein, director of the Acadian Archives/Archives acadiennes at the University of Maine, Fort Kent (UMFK), has announced "Acadian Explorations: A Presentation Series on Acadian History and Culture," bringing guest speakers to the St. John Valley in northern Maine. The series is cosponsored by UMFK, the Maine Humanities Council, the National Park Service, the Jonathan and Dawn S. Moirs Memorial Fund, and the Acadien du Haut Saint-Jean Bilingual Education Program.

Antonine Maillet, an Acadian author and one of Canada's most celebrated writers, will speak on May 11 at UMFK on "Longfellow's Evangeline and its Influence on my Career as a Writer." Deborah Robichaud, an Acadian historian working at the Canadian Conservation Institute, will speak on June 20-21. She is preparing a traveling exhibit on Evangeline.

Restored Film to Screen

On June 25, the 1929 feature film, ***Evangeline***, starring Dolores Del Rio, will be shown at the Fox Theatre in Madawaska, and later that week at the Plourde Century Theatre in Fort Kent. Stephen Vonderheide will provide live musical accompaniment.

In 1996 the film was restored by the UCLA Film and Television Archive with funds from the Mary Pickford Foundation, the Maine Humanities Council, and Tom Murray.

For more information on *Evangeline* activities in northern Maine including speakers, curriculum initiatives, EduKits, performances, and film presentations, contact the Acadian Archives, 207 834-7536.

An Elder Hostel program will be held July 27-August 2. Call UMFK Office of Lifelong Learning, 207 834-7562. ■

continued from page 1

Holiday festivities at The Alamo for all ages. Photo: The Enterprise.
ALAMO
ALL ABOARD

"For one thing, people who remember when the Alamo was a theater are thrilled to see the building occupied by a group that has a lot of affection for it. Others are simply intrigued by what's going on there," says Rosen, president of NHF's Board of Directors.

Revitalizing Downtown

As a member of Bucksport's downtown development committee, Rosen is one of many local residents working to broaden the town's economic base, which will include a new marina this summer, and eventually, a revitalized downtown and possibly a paper museum.

For now, the Champion International paper mill still dominates the view on Main Street. The mill is the largest employer in town, and in Hancock County. Whereas local graduates once took the availability of mill jobs for granted, those jobs increasingly require a college degree and high-tech training, and are much harder to come by.

That realization has fueled Bucksport's ongoing project to modify its image and develop its economy, efforts that NHF's presence has enhanced, says Rosen.

Apart from purely economic considerations, Rosen says it's been exciting to see crowds turn out for NHF screenings including new work by local filmmakers. "Yes, maybe they went out for dinner here before the show, or for an ice cream after. But it was just terrific seeing people come to town to have some fun."

A recent analysis the town commissioned suggests that more commuters and tourists passing through town would stop given suitable incentives.

Champion Partnerships

Happily, the relationship between NHF and the Champion mill has flourished since the mid-1980s, when archives co-founders Karan Sheldon and David Weiss worked on the restoration of ***From Stump to Ship: A 1930 Logging Film***, archival footage from the Machias River valley area, a project underwritten in part by Champion.

One mutually memorable collaboration in more recent years was NHF's screening of the 1995 "world premiere" of a Champion documentary on the Bucksport mill's history. The tape blended new interviews of veteran millworkers with historic footage from NHF and other sources.

By all accounts, ***History is Always Being Made at Bucksport*** was a tremendous hit, particularly with old-timers whose own relationship with the mill dates back to decades ago.

"It was amazing to watch their faces," recalls Dolly Sullivan, a mill spokeswoman. "I think maybe I got the most enjoyment listening to them tell their stories."

Most recently, the Champion Fund for Community Service donated $2,000 to purchase construction materials and many hours of volunteer labor from employees toward the renovation of NHF's Alamo facility, says Sullivan.

"I really enjoy going there, especially during Christmas Spirit Days, when NHF hosts visits with Santa, and screenings of ***It's a Wonderful Life***," says Sullivan. "It's such fun seeing people on Main Street."

Open Doors for Community Groups

As both a mother and Bucksport's mayor, resident Lisa Whitney may have spent more time than anyone assessing NHF's impact on the town. "They've opened their doors to a multitude of organizations who've wanted to use their facility. And culturally, they've contributed by having such a wide spectrum of films," she says.

But for Whitney, the most gratifying aspect of the NHF "phenomenon" has been seeing the Alamo, which had housed everything from a video store to a bar, return to its original use as a theater. "Every time I go to an event there, whether it's a candidate's night or a film screening, someone says, 'I love smelling that popcorn again. It reminds me of when I was a child.'"

Young people of all ages continue to visit the Alamo. A group of 8th-graders from Fred Almquist's technology education class at Bucksport Middle School recently interviewed Weiss, NHF's executive director, for a 30-second videotaped promo they will produce on the archives.

"NHF was a real eye-opener for the kids. There's a great deal more to it than they realized," says Almquist. "It's a wonderful resource to have in town."

SERIES SPONSORS

1995 Heartwearming Films

Bucksport Regional Health Center, Bucksport True Value Hardware, Champion International, Crooker Insurance, Crosby's Drive-In, MacLeod's Restaurant, Shop 'n Save, Robert Wardwell & Sons, Rosen's Department Store, Fellows, Kee & Tymoczko, The Gateway, Key Bank of Bucksport, White's Exxon.

1996 Saturday Matinees

Bucksport True Value Hardware, Bucksport Veterinary Hospital, Champion International, Crosby's Drive-In, Fellows, Kee & Tymoczko, MacLeod's Restaurant, Ramsdell's Auto Supply, Rosen's Department Store, Shop 'n Save.

Reference by Mail

Educators are among the many members of Northeast Historic Film discovering the value of the Reference by Mail program. The circulating videotape collection includes 120 titles, many suited for use in subject areas such as Maine Studies, history, science, political science, and media studies, at a variety of grade levels.

A tape such as *The Maple Sugaring Story*, which comes with a teacher workbook, is geared specifically toward children in the elementary grades, and has been used in 4th-grade Maine Studies classes. By contrast, the content of *Wabanaki: A New Dawn* is relatively advanced, making the tape more appropriate for older students and adults.

We welcome comments and suggestions from teachers and others who have used the tapes.

NHF members may borrow any of the videotapes listed here by mail. There is no fee for the service, and we will pay for the shipping of up to three tapes the first time you borrow. After that, there is just a $5 shipping charge per loan (maximum three tapes per loan).

Return Instructions

The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be shipped to NHF five days after they are received.

Public Performance

Videotapes listed are offered as a reference service. Tapes whose descriptions include the PERF designation may be presented as part of a public event. All others are for home use only. To ensure availability for a specific date, call Samantha Boyce at 207 469-0924.

Videos for Sale

Many tapes are available for purchase through NHF. Please call for a catalog of Videos of Life in New England.

American Indians

The First Mainers, Passamaquoddy Indians of Pleasant Point and Indian Township. 1975. 22 mins., col., sd.

The Mystery of the Lost Red Paint People, archaeology of the circumpolar region, including coastal New England. 1987. 60 mins., col., sd.

Our Lives in Our Hands, Micmac Indian basketmaking cooperative in northern Maine. 50 mins., col., sd.

The Silent Enemy, see "Feature Films," next page.

Wabanaki: A New Dawn, cultural survival and revival of Wabanaki of Maine and Maritime Canada. 1995. 25 mins., col., sd.

Where the Rivers Flow North, see "Feature Films," next page.

Artists and Authors

Berenice Abbott: A View of the Twentieth Century, life and work of one of America's most significant photographers; she lived in Maine into her 90s. 1992. 56 mins., col., sd.

Bonsoir Mes Amis, portrait of two of Maine's finest traditional Franco-American musicians. By Huey. 1990. 46 mins., col., sd.

Donald Hall and Jane Kenyon: A Life Together, New Hampshire poets read from their works at home and in the grange hall. 1994. 60 mins., col., sd.

Grace: A Portrait of Grace DeCarlton Ross, independent filmmaker Huey traces Ross' silent film and dance careers. 1983. 50 mins., col., sd. PERF

Master Smart Woman, Maine novelist Sarah Orne Jewett (1850-1909) by Jane Morrison. 1984. 28 mins., col., sd.

May Sarton: She Knew a Phoenix, the poet reads and talks at home. Produced by Karen Saum. 1980. 28 mins., col., sd. PERF

Portrait of George Hardy, relationship of a woodcarver with his customers. Strong vision of life Down East. Gabriel Coakley won a Cine Golden Eagle. 30 mins., col. & b&w, sd.

Boats and the Sea

Around Cape Horn, Captain Irving Johnson aboard the bark Peking. 1929. 37 mins., b&w, sd.

Marine Mammals of the Gulf of Maine, field guide to whales and seals. The Allied Whale program at College of the Atlantic. 24 mins., col., sd.

On Board the Morgan: America's Last Wooden Whaler, whaling—archival photographs, rare film footage. 23 mins., col. and b&w, sd.

Tales of Wood and Water, visits to boat builders and sailors up and down the coast of Maine. 1991. 60 min., col., sd.

The Ways at Wallace & Son, ill-fated coasting schooner John F. Leavitt. 1984. 40 mins., col., sd. PERF (no admission charge permitted)

Yachting in the 30s, compilation of J Boats footage from various sources. 1930s. 45 mins., b&w and col., sd.

City Life

Anchor of the Soul, African-American history in northern New England through the story of a Portland church. 1994. 60 mins., col., sd.

Can I Get There from Here? Urban Youth, families, work, homelessness in Portland, Maine. 1981. 29 mins., col., sd. PERF

Roughing the Uppers: The Great Shoe Strike of 1937, documentary by Robert Branham and Bates College students about CIO shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

24 Hours, fire fighting in Portland, Maine, with memorable narration. The filmmaker, Earle Fenderson, died recently at the age of 90. 1963. 27 mins., b&w, sd. PERF

Civil War

Joshua Chamberlain and the 20th Maine, Maine Civil War hero: Fredericksburg, Gettysburg, Appomattox. 1994. 55 mins., col. & b&w., sd.

Country Life

Aroostook County, 1920s, potato growing with horse power, Aroostook Valley Railroad electric trolley. Period piano music. 1920 and 1928. 20 mins., b&w, sd. PERF

Ben's Mill, a documentary about a Vermont water-powered mill by NHF members Michel Chalufour and John Karol. 60 mins., col., sd.

A Century of Summers, the impact of a summer colony on a small Maine coastal community by Hancock native Sandy Phippen. 1987. 45 mins., b&w and col., sd. PERF

Cherryfield, 1938, a terrific home movie about rural spring. 6 mins., b&w, si. PERF

Dead River Rough Cut, lives and philosophies of two woodsmen-trappers by Richard Searls and Stuart Silverstein. 1976. 55 mins., col., sd.

Down East Dairyman, produced by the Maine Dept. of Agriculture. 1972. 14 mins., col., sd. PERF

Giant Horses, draft horses and their drivers. 28 mins., col., sd.

Ice Harvesting Sampler, five short films showing a near-forgotten New England industry. Narration by Philip C. Whitney explains process and tools. 26 mins., b&w, sd. PERF

Maine Summer Festival, role of agricultural products in summer fairs. 1970. 12 mins., col., sd. PERF

The Movie Queen, Lubec, pretend movie queen visits her hometown in Downeast Maine. 1936. 28 mins., b&w, si.

Nature's Blueberryland, Maine's wild blueberries. 13 mins., col., sd. PERF

Paris, 1929 and other views, home movies of the Wright family in Paris, Maine, haying, mowing, picnics. 80 mins., b&w, si. PERF

Part-Time Farmer, promotes agriculture as an after-hours pursuit. ca. 1975. 17 mins., col., sd. PERF

Sins of our Mothers, girl who went to the Massachusetts textile mills from Fayette, Maine. 60 mins., col., sd. PERF

Early Film

All But Forgotten, documentary on the Holman Day film company (1920-1921) in Maine. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a two-reel North Woods comedy by Maine writer Holman Day. 1921. 20 mins., b&w, si. PERF

Earliest Maine Films, lobstering, trout fishing, logging, canoeing on Moosehead Lake and potato growing, from 1901 to 1920. 44 mins., b&w, si. PERF

Just Maine Folks, a bawdy hayseed one-reeler. Poor image quality. 1913. 8 mins., b&w, si. PERF

The Knight of the Pines, another North Woods adventure by Maine writer Holman Day. 1920. 20 mins., b&w, si. PERF

The Simp and the Sophomores, Oliver Hardy plays Prof. Arm-Strong. 1915. 14 mins., b&w, si.

Ecology & Energy

Rachel Carson's Silent Spring, her 1963 book about pesticides helped raise ecological consciousness. 1993. 60 mins., col., sd.

Passamaquoddy Tidal Power Project, construction of worker housing at Quoddy Hill, dam building (with rail) at Pleasant Point and Treat Island. ca. 1936. 30 mins., b&w., si. PERF

Voices from Maine, discussions of development versus quality of life. Scratched. 1970. 30 mins., col., sd.

Feature Films

Evangeline, the Acadian experience interpreted by Longfellow and Hollywood, starring Dolores Del Rio. Start is silent, the rest has music from original discs—preserved by UCLA. 1929. approx. 90 mins., b&w, si. and sd.

The Silent Enemy, a drama shot on location in winter starring Penobscot Indian Molly Spotted Elk. 1930. 121 mins., b&w, silent with music.

Where the Rivers Flow North, shot on location in Vermont and New Hampshire. Woodsman (Rip Torn) and his American Indian companion (Tantoo Cardinal) in a story about timberland and water power. 1994. 111 mins., col. sd.

Fisheries

Basic Net Mending, how to repair fish nets. 1951. 16 mins., col., sd. PERF

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod and lobster. 1968. 28 mins., col., sd. PERF

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Tuna Fishing off Portland Harbor, Maine, off-shore fishing with a Maine sea and shore warden. ca. 1930. 10 mins., b&w, si. with intertitles. PERF

Turn of the Tide, drama about formation of a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Franco-American Life

Reflets et Lumière

Series on Franco-American culture produced by Maine Public Broadcasting Network (MPBN). The programs aired from 1979 to 1981. Sound and image quality varies. PERF.

The Catholic Church, Amedée Proulx, Auxiliary Bishop of Portland, Maine, and Raymond LaGasse, a married priest from Concord, NH. An interview about Holyoke, Mass. 1979. 28 mins.

Acadian Villages, Acadian history-interview with Guy Dubay of Madawaska, Maine. Visits to the Acadian Village near Van Buren, Maine, and le Village Acadien in Carquet, New Brunswick, 1979. 27 mins.

Organizers, Franco-American organizers and their success at motivating people to action. "Assimilo," a spoof exploring Franco-American stereotypes. 1979. 27 mins.

Lowell Mills, Irene Simoneau, Franco-American historian on the role of women in the mills. Roger Paradis of Fort Kent, Maine, about Franco-American folklore and music. 1979. 29 mins.

Many more...write for the complete list.

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine closed in 1994. Its heyday: Mom at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

History is Always Being Made at Bucksport, history of Champion

International paper mill and the town. 1995. 23 mins., col., sd.

Mount Washington Among the Clouds, a history of the hotels, newspaper and cog railway, 1852-1908. 30 mins., col., sd.

New Hampshire Remembered I, Pine Island Park's roller coaster, a movie at the State Theatre, and Benson's Wild Animal Farm. 60 mins., col., sd. PERF (no admission charge permitted)

New Hampshire Remembered II, trolleys, ski-jumping, and the Mount Washington Hotel. 1995. 60 mins., col., sd. PERF (no admission charge permitted)

Norumbega: Maine in the Age of Exploration and Settlement, early Maine history, based on maps. 1989. 16 mins., col., sd. PERF

Road to the Sky, The Mt. Washington Auto Road. 1991. 25 mins., col. and b&w, sd.

This Land: The Story of a Community Land Trust and a Co-Op Called H.O.M.E., Karen Saum's documentary on Orland, Maine, organization. 1983. 26 mins., col., sd. PERF

Vermont Memories I, includes 1930s promotional film *Seeing Vermont with Dot and Glen*. 1994. 57 mins., col. and b&w, sd.

Vermont Memories II, post World War II. Television comes to Vermont and other things. 1995. 57 mins., col. and b&w, sd.

Going to the Movies Talks

Glenn Andres, Middlebury College, places for community entertainment in Vermont. 33 mins.

Dona Brown, University of Vermont, vacationing at the turn of the century. 35 mins.

Martha Day, University of Vermont, Vermont documentary films. 29 mins.

Kathryn Fuller, Virginia Commonwealth University, rural moviegoers and Uncle Josh. 24 mins.

Kathryn Fuller, Virginia Commonwealth University, dish nights and other promotional gimmicks. 39 mins.

Leger Grindon, Middlebury College, boxing films. 34 mins.

Henry Jenkins, MIT, *Star Wars* & fan culture. 33 mins.

Garth Jowett, University of Houston, movie audiences in the 1950s. 44 mins.

Garth Jowett, University of Houston, the moviegoing experience. 24 mins.

Susan Kennedy-Kalafatis, University of Vermont, who we are—mapping ancestries in northern New England. 18 mins.

Chester H. Liebs, drive-ins. 18 mins.

André Senecal, University of Vermont, Franco-Americans and the movies. 17 mins.

Tom Streeter, University of Vermont, new technologies over the years. 40 mins.

Denise Youngblood, University of Vermont, movie theaters before 1918. 44 mins.

Humanities Council

Modern Times in Maine and America, 1890-1930, interviews, stills and moving images; introduction to Council project. 1995. 30 mins., col. & b&w, sd. PERF

Morrison, Jane Collection

Los Dos Mundos de Angelita/The Two Worlds of Angelita, a Puerto Rican family's move to the Lower East Side of New York. 1982. 73 mins., col., sd.

Master Smart Woman, Maine novelist Sarah Orne Jewett (1850-1909). 1984. 28 mins., col., sd.

The White Heron, a young girl's choice between friendship and a creature she loves. Story by Sarah Orne Jewett. 1989. 26 mins., col., sd.

For more titles in this collection, please call or visit website www. acadia.net/oldfilm/

Oral History

Hap Collins of South Blue Hill, Jeff Titon's oral history interview with field footage of a lobsterman, painter and poet. 1989. 56 mins., col., sd. PERF

Maine Survivors Remember the Holocaust, eight Maine survivors talk about World War II. 1994. 43 mins., col., sd.

An Oral Historian's Work with Dr. Edward Ives, "how to" illustrating an oral history project by the founder of the Maine Folklife Center. 1987. 30 mins., col., sd. PERF

Political Discourse

Jerry Brown Speaks in New Hampshire, from the 1992 presidential campaign. 28 mins., col., sd. PERF

John F. Kennedy Speech, anniversary of the Cuban Missile Crisis, October 1963 at the Univ. of Maine homecoming. 30 mins., b&w, sd. PERF Sent with full transcript of speech.

Ella Knowles: A Dangerous Woman, video on a suffragist & Bates alumna by Robert Branham & students. 1991. 25 mins., col., sd.

Muskie vs. Monks: The Final Round, the third debate between Senator Muskie and Bob Monks on accountability. 1976. 58 mins., col., sd.

Margaret Chase Smith Speech, declaration of intention to run for President, includes Q&A. 1964. 17 mins., b&w, sd. PERF

Sports

Legends of American Skiing, footage of early skiing, including Dartmouth Outing Club, Tuckerman's Ravine, Toni Matt. 1982. 80 mins., col. and b&w., sd.

Winter Sports in the White Mountain National Forest, skiing, sledding and snowshoeing in New Hampshire. 1934. 28 mins., b&w, si. PERF

Student Work

The Batteau Machias, student project on construction of a traditional riverdriving boat. 1990. 22 mins., col., sd. PERF

Best of Fifteen Years: The Maine Student Film and Video Festival, compilation directed by video educator Huey. 1993. 58 mins., col., sd.

Mysteries of the Unknown: A Documentary about our Community, an outstanding student video about Bucksport, Maine, with original music. 1990. 30 mins., col., sd.

Places of Interest in the Bucksport Area, a student project. 1989. 60 mins., col., sd.

Carlton Willey, baseball pitcher, 1958 rookie of the year, interviewed in a high school project. 1990. 39 mins., col., sd. PERF

Television

The Cold War / Transportation / TV Commercials, three compilation tapes from the Bangor Historical Society/WABI collection. 40 to 50 mins. each; b&w, si. and sd. PERF

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials. 1989. 34 mins., b&w, sd. PERF

Transportation

Moving History: Two-foot Rail Returns to Maine, antique trucks haul the Edaville Railroad trains to Portland. 1993. 48 mins., col., sd.

Northern Railroads, steam era footage, stories by railroaders and historians. 1995. 60 mins., col. and b&w. sd.

Ride the Sandy River Railroad, one of the country's best two-foot-gauge railroads. 1930. 30 min., b&w, si. with intertitles.

Woods

Cut and Run, health and safety in the woods in the era of mechanization.
A film by Richard Searls. 1980. 40 mins., col., sd. PERF

Reference by Mail

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., sd., col. and b&w.

From Stump to Ship, complete look at the long-log industry from forest to shipboard. 1930. 28 mins., b&w, sd. PERF

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers ca. 1940. 23 mins., col., sd. PERF

Last Log Drive Down the Kennebec, documentary about Scott Paper's last log drive. 1976. 30 mins., col., sd.

Little Log Cabin in the Northern Woods, amateur film of a young woman's hunting trip near Brownville, Maine, ca. 1930. 13 mins., b&w, si. PERF

The Maple Sugaring Story, children's video with teacher workbook. 1989. 28 mins., col. sd. PERF

Our White Pine Heritage, how the trees are harvested for use in construction, papermaking, etc. 1948. 16 mins., b&w, sd. PERF

Pilgrim Forests, about Civilian Conservation Corps work in New England-Acadia National Park and White Mountain National Forest. ca. 1933. 10 mins., b&w, si. PERF

So You Want to be a Woodsman? compilation of 1940s training films including *Use and Care of a Bucksaw* and *Twitching*. 58 mins., col., sd. PERF

Then it Happened, 1947 forest fires that devastated Maine. Focuses on aftermath in southern Maine. 1947. 20 mins., col., sd. PERF

Timber is a Crop, pulpwood harvesting in the 1940s-1950s, from the Brown Company Collection, Berlin, NH. 66 mins., col., sd. PERF

Woodsmen and River Drivers, "Another day, another era", unforgettable individuals who worked for the Machias Lumber Company. 1989. 30 mins., col. and b&w, sd. PERF

Women's Issues

Working Women of Waldo County: Our Heritage, documentary—basketmaking, farming and other work. 1979. 26 mins., col., sd. PERF

Also in this series, *Today* and *Her Story*. ■

So You Want to be a Woodsman? Photo: Brown Company Collection, Institute for New Hampshire Studies, Plymouth State College

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Reuse: Broadcast and History

William S. Cohen

As writer-producer of the television news special ***Bill Cohen: Voice of Reason***, Pat Callaghan of WCSH-TV, Portland, Maine, relied largely on NHF's collections of newsfilm footage to complete his assignment.

A three-term Republican senator, Cohen had surprised everyone in January 1996 with his announcement that he would not seek re-election.

Compounding the sense of anticipation was President Bill Clinton's December 5 nomination of the Senate Armed Services Commitee veteran as Secretary of Defense, only days before Callaghan's show was set to air.

Having researched a similar project on former senator George Mitchell two years ago, Callaghan knew just where to go to find stock footage. He knew NHF was the most extensive repository of 1950s, 1960s and 1970s Maine TV newsfilm in the state, holding vast collections from both his own station, and from WABI-TV in Bangor.

"The only other place we had as a significant source was Cohen's office itself," he says.

In need of footage from virtually every phase of Cohen's career, the producer actually found more material at the archives than he could use.

NHF executive director David Weiss says the archives' collections of the two stations' TV newsfilm, as well as several hundred political commercials broadcast in Maine, are a valuable resource for students of the political process.

"The way people get elected these days, is in large part, through TV," says Weiss. "NHF's collections provide the ability to go back and examine most of the commercials that were broadcast in this region."

Callaghan's search process started with a phone call to NHF, where a staff member described the scope of material available. On-site researcher Heather White reviewed the archives' computer catalog records of Cohen footage, as well as pointing Callaghan to written documentation accompanying the collections.

Finally, the producer spent most of a day at the archives, screening the film himself.

The resulting 30-minute production chronicles Cohen's career from its local beginnings in the late 1960s, to his recent nomination as defense scretary. Along the way, the viewer sees Cohen not only in his familiar role as statesman, but also as a young husband and father, relaxing at home with his family.

For starters, there's Cohen's election to Bangor's city council and school board circa 1970. It isn't long before the son of a Bangor baker hits the campaign trail again—this time, in jeans and shirtsleeves—as he walks 650 miles from one end of the state to the other.

Having won his 1972 bid to represent Maine's Second District in Congress, Cohen next is captured in a lighter moment, recalling the grueling aspects of that first campaign.

In footage shot just a few months later, the subdued-looking congressman describes the Watergate scandal as casting a dark shadow on the administration of Richard M. Nixon, whom he once supported. A clip from an interview by TV journalist Sam Donaldson is followed by Cohen speaking from the floor of Congress, wondering aloud at the leader's fall from grace.

In all, Cohen was to serve three terms each in the U.S. House and Senate before his recent retirement.

Having followed Cohen's career for many years, Callaghan says that while no startling revelations awaited him in the archival footage, there was one striking realization.

Whereas virtually all of the footage presents the even-tempered Cohen as remarkably poised through the years, the visible exception was during his service on the House Judiciary Committee investigating Watergate. "You watch his body language, and you see it was stressful for him," says the producer.

Callaghan says Cohen's anxiety was understandable, since his casting of one of the first GOP votes to impeach the Republican president could have destroyed his own career. Instead, says the producer, Watergate made Cohen a "political star," one that continues to rise in the firmament.

William Cohen in Washington in 1974.
Photo: Bangor Daily News.

New Titles for Sale

Videos of life in New England

Timber is a Crop
Pulpwood Harvesting in the 1940s and 1950s

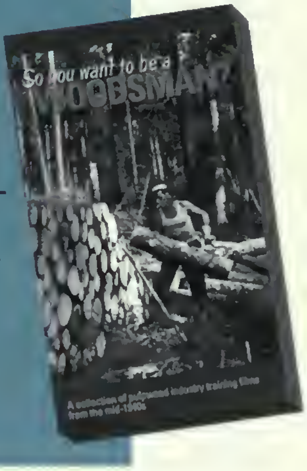
Timber is a Crop

Pulpwood harvesting in the 1940s and 1950s

This tape contains three informational films describing the pulp and paper industry of 50 years ago.

- *Pulpwood for Today and Tomorrow* explores the history of timber harvesting and how we can ensure its future.
- *Timber is a Crop* offers a detailed account of the pulpwood process from seed to inside the pulp mill.
- *The Forest and the Woodsman* discusses the impact of new tools and equipment on the cutting and transportation of logs in the Northeast.

66 min., color and b&w, sound. $16.95


So you want to be a WOODSMAN
A collection of pulpwood industry training films from the mid-1940s

So You Want To Be a Woodsman?

A collection of pulpwood industry training films of the mid-1940s

Over an hour of helpful hints and practical suggestions for the aspiring woodsman in five short films: *It Pays to be Trained, Helpful Hints in Preparing Pulpwood, Use and Care of a Bucksaw, Twitching,* and *Your Cord of Wood.* How to use hand tools and horses — and other lost arts.

58 min., color and b&w, sound. $16.95

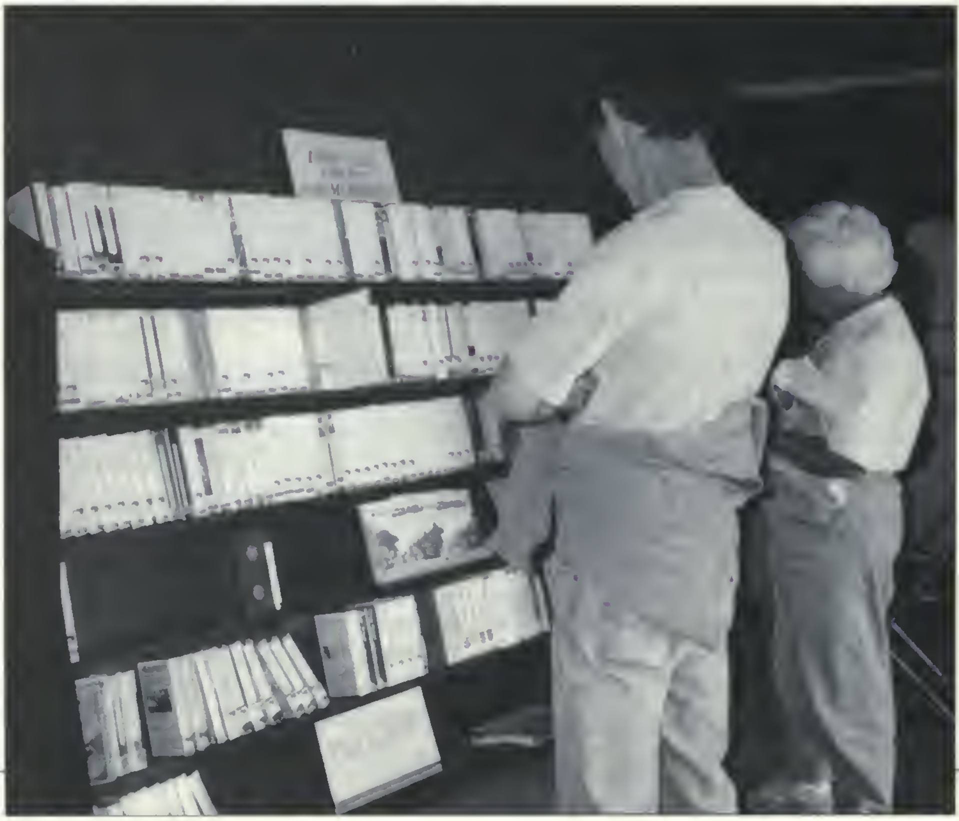
Sweatshirt

Super heavyweight cotton sweatshirt with unique five-color embroidered "King Spruce" design—Peavey and caulk boot. Forest Green, Heather Gray, and Garment-dyed Coral. Sizes L, XL, 2X. $35.

Reference by Mail

The Most Popular Videos of 1996

From Stump to Ship
Ice Harvesting Sampler
Wabanaki: A New Dawn
Woodsmen and River Drivers
Earliest Maine Films
Dead River Rough Cut
Around Cape Horn
Giant Horses
Joshua Chamberlain
Mount Washington Among the Clouds
Where the Rivers Flow North



The Reference by Mail videotape library travelled to the Common Ground Fair in September 1996. The audience, interested in recycling, liked the idea of borrowing tapes instead of buying them.

George Rolleston

NHF bookkeeper George Rolleston remembers his early years in Paterson, New Jersey, when people would drop everything to watch silent movies projected on a bedsheet hung from the side of a building. In his multi-ethnic neighborhood, "everyone" would come out to watch a movie, which made it a lot of fun, he recalls.

That's the kind of long view the 64-year-old Rolleston brings to his job at NHF. And it's only one of the reasons the staff will miss him when he retires in February after more than seven years with the archives. He will miss them, too.

According to Rolleston, the best part of working at NHF has been the people. He also takes pride in the archives' mission of preserving regional film. "I just need to slow down a little," says the bookkeeper, whose schedule includes a dizzying array of community activities. In part, it's that involvement that's made him such an asset from the time when NHF was still headquartered in the Henhouse in Blue Hill Falls.

A Blue Hill resident for more than 20 years, Rolleston serves as president of Central Hall, a historic meeting place near his home. Run by the Ladies Public Improvement Society, the recently renovated hall, built in 1901, has hosted potluck suppers, craft fairs, yard sales, and film screenings by NHF.

Rolleston also serves on the board of the Blue Hill Fair, one of the oldest and most popular agricultural fairs in Maine. When the fair's former horse racing director was forced to retire following an accident, Rolleston took over, despite a lack of hands-on knowledge of horses. As such, he tries to stick to the administrative aspects of the event, he says.

In his "spare time," Rolleston volunteers for the Blue Hill Fire Department, where he helps with the books. He also is treasurer of the First Congregational Church in Ellsworth, which he and his wife joined shortly after moving to Maine from Michigan.

With retirement only weeks away, Rolleston insists he will not disappear from the archives completely. He says he will continue to be a member, may volunteer from time to time, and intends to stay up on NHF goings-on. ▪

ALAMO
Fleet Bank

Connecting to the Water Main

The Alamo Theatre's sprinkler system calls for a 4-inch pipe from Bucksport's water main into the building.

Digging across Main Street was effortless compared with the labor required to breach the 80-year-old building's fortress-like foundation. A team worked almost two days using the heaviest duty drill bits to get through the 32-inch subterranean wall.

Film Premiere, Symposium & Exhibit

A Midwife's Tale: The Discovery of Martha Ballard, produced by Laurie Kahn-Leavitt, will premiere at the Civic Center in Augusta, Maine, on Friday, March 7. Keynote speaker is historian Laurel Thatcher Ulrich, author of *A Midwife's Tale*, based on a diary written by Martha Ballard in Hallowell, Maine, from 1785 to 1812.

Ballard's story is compared with Ulrich's, leading viewers to understand how the historian's skills were able to transmit the immediacy of Ballard's diary.

On March 8, a symposium, "Health and Community in a Time of Transition: Maine Two Hundred Years Ago and Today," will be held at the Augusta Civic Center, with a screening of *A Midwife's Tale*.

An exhibit, including midwife Martha Ballard's original diary, will be in the Atrium at the Maine State Museum. Participants in the events are Augusta 200, Friends of the Maine State Museum, Fort Western, the Maine State Library, and Hubbard Free Library. For more information and to register, contact the Maine Humanities Council in Portland at 207 773-5051. ▪

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Alan McClelland, NHF board member and co-chair of the Long Range Planning Committee, enjoys moving images in the Mutoscope. Loan from Q. David Bowers, part of the Going to the Movies exhibition.

Questions? Comments?

Give us a call 207 469–0924 OLDFILM@acadia.net

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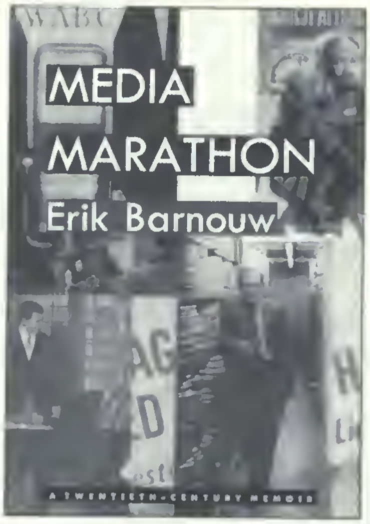

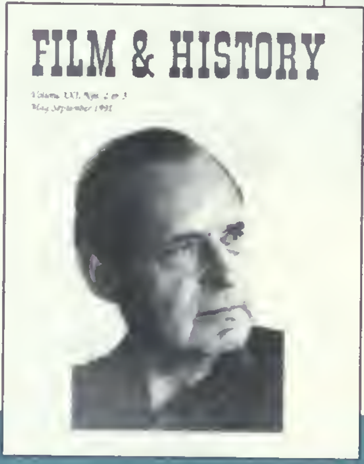

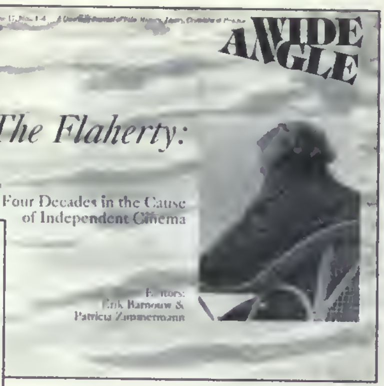
WIDE ANGLE
The Flaherty:
Four Decades in the Cause of Independent Cinema
Editors: Erik Barnouw & Patricia Zimmermann

Erik Barnouw

Vermont's Media Master

Media Marathon: A Twentieth Century Memoir is a remarkable chronicle of one person's encounters with virtually all the century's communication forms—magazines, commercial radio, documentary film, international cinema, and TV broadcasting.

Erik Barnouw, now a resident of Fair Haven, Vermont, was born in 1908 in the Netherlands. Perhaps best known as the author of the three-volume work, *A History of Broadcasting in America*, he has been an inspiration to more than one generation of media historians.

In 1937 while on vacation in Maranacook, Maine, he was contacted by Columbia University with an offer to teach radio production; he is presently Columbia Professor Emeritus of Dramatic Arts.

He has long been involved with the Flaherty Film Seminars, a fertile ground for filmmakers and scholars. *The Flaherty, Four Decades in the Cause of Independent Cinema*, edited by Barnouw and Patricia Zimmermann, contains articles, photographs, and a filmography from 1955 to 1994.

He has been both spokesperson for archivists, and ardent researcher in archives. In 1978 he was appointed the first chief of the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress. His many books would not be possible without archivists' efforts—from Library of Congress staff who assisted with *The Magician and the Cinema* (1981), to the many people in India who assisted with *Indian Film* (1963).

Reading *Media Marathon* one is struck by Barnouw's openness to so many ideas and experiences. The book is a challenge: what are the commitments, accomplishments, and adventures possible in our own lives?

Further Reading

Film and History, Volume XXI, May/September 1991; papers presented at a Conference of the Media Studies Project, Woodrow Wilson Center, focusing on Barnouw's contributions to the field and subsequent scholarship. Selected bibliography and filmography. New Jersey Institute of Technology, Newark.

The Flaherty, Four Decades in the Cause of Independent Cinema, ed. Erik Barnouw and Patricia Zimmermann, Wide Angle, 1995.

Media Marathon: A Twentieth Century Memoir, Erik Barnouw, Duke University Press, 1996.

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Summer 1997

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Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416. David S. Weiss, executive director Stephany Boyd, writer and editor. ISSN 0897-0769.

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Expanding Views

The last issue of *Moving Image Review* featured Northeast Historic Film in its community-centered role as employer, educational resource, and gathering place.

This issue shifts focus, showing NHF's expanding reach. The emphasis is on moving images' growing significance as a cultural resource.

Our cover story on summer camp footage highlights an experience essential to many people's perception of northern New England. For Americans of all stripes, summer camp claims as tenacious a hold on the psyche as does first love.

We profile a northern California mail-order entrepreneur whose fascination with forests and the people who work in them has forged a connection with NHF, helping our videotapes be seen worldwide.

We talk to a Canadian TV news producer who used NHF footage to illustrate an ongoing dispute between her home nation and the U.S., each of whom lays claim to treeless Machias Seal Island.

We showcase NHF's flourishing relationship with other moving-image professionals by profiling our new Advisors group.

We hear from acclaimed filmmaker Alan Berliner, who will travel from New York to NHF in August for a screening and discussion. His films have been lauded for their depiction of family life, described by one critic as "heartbreakingly universal."

It's all about NHF and our growing constituencies. Please let us hear from you.

Summer Camp Time

Each year, boys and girls reenact a time-honored warm weather tradition—descending on summer camps in droves.

For decades, camps dotting the lakes and mountains of western Maine have drawn thousands of children each summer, as have their counterparts along the coast.

The summer camp phenomenon goes back a long way, as camp veteran David Sanderson of West Newbury, Mass., can attest. He recently donated 40 reels of newly discovered footage to NHF, chronicling nearly half a century of summers at Birch Rock Camp in Waterford, Maine.

The footage starts shortly after the camp's founding in 1925, and continues through the 1960s. According to Sanderson, a member of Birch Rock's governing board, the films transferred to videotape at NHF were a big hit at the camp's recent 70th anniversary celebration.

"There were folks there from all eras of the camp, and it was wonderful to see them enjoying their memories through those images," says Sanderson, whose grandfather in 1925 sold the plot of family land on which Chief and Onie Brewster founded Birch Rock shortly thereafter.

Aside from his personal connections to the camp affectionately known as "The Rock," Sanderson believes the films serve a larger purpose in documenting a Maine tradition.

continued on page 6

Naturalist George Howe engages campers at Birch Rock Camp. Photo courtesy David Sanderson.

Executive Director's Report

The Jackhammers of Summer

At the Alamo Theatre we seem to welcome warm weather with the sound of jackhammers. This tradition, presaging new openings and structural improvements, has its drawbacks but I prefer it to the silence of no progress. We'll continue to feel lucky to hear the jackhammers of spring for another couple of years.

Please Patronize Us

We are pleased to announce Northeast Historic Film's new membership level—Patron—and even prouder to announce we already have several generous members in the new category. A membership level that requires a $1,000 per year donation is not for everyone, but it does broaden the range of annual giving options.

Our membership is growing both in numbers and in importance to the organization. This year for the first time the dues received will exceed $20,000. These funds directly support our mission, helping purchase preservation supplies and fund our talented and committed staff.

Sincere thanks (and a free dinner for four at MacLeods Restaurant) to all who have stepped up to that level:

Helen & Sidney Epstein
Rita & James Phillips
Kimberlee & Richard Rosen
Del Keppelman & Skip Sheldon

Co-founder's New Role

As NHF grows its sphere of responsibilities as an independent nonprofit organization changes, and so too do our individual roles.

Co-founder Karan Sheldon decided that NHF will be best served by her focus on the board of directors and planning. She has resigned from the staff to put more time into work with board members and supporters. Her part in developing and implementing our Long Range Plan will ensure that her vision for NHF's future continues to guide us.

S Weiss

Answering the Call

The Archives' New Advisory Board

Call them the Dear Abbys of the archives. The Advisors of Northeast Historic Film are individuals with an interest in the work of the archives as an organization with a vision for film, video, and digital preservation—and a commitment to broad public access.

The establishment of the Advisors group is based on NHF's need to move into new territory for archival storage and public programs.

Advisors' leadership will assist the staff and board in making decisions and connections toward achieving these goals. The Advisors, many of whom have a longstanding relationship with NHF, make a commitment to share their expertise with the organization, so as to ensure success within the archives—and to help build a model for other archives and cultural organizations.

One of the Advisors is Samuel Suratt, who in recent years has unofficially advised the archives on matters such as planning construction of a three-story vault for film and videotape storage.

Formerly an archivist for CBS News, from which he retired after 25 years, the New York-based Suratt now consults for media-related companies and organizations. He formerly was an archivist of the Smithsonian Institution, and taught history at the university level. He was a founding member of the International Federation of Television Archives, and remains an honorary member.

With that breadth of experience, Suratt says he can offer assistance in many areas, such as formulating policy on television collections, and updating NHF on developments in foreign TV archives.

Suratt applauds NHF's decision to seek a variety of advisors in differing specialties. "When two people say the same thing there must be something to it. That's the nature of good advice," he says.

Beyond his offering of guidance, Suratt lightheartedly lists heavy lifting among his qualifications, having helped schlep film containers from one vault to another on one of his more memorable visits to the archives.

The first Advisory Board members include **Samuel Suratt**, and

Gillian Anderson, musicologist, conductor, and author of *Music for Silent Films 1894-1929, A Guide.* Washington, D.C.

Q. David Bowers, Author of *Nickelodeon Theaters and Their Music,* a history of the Thanhouser Company, and many other books. Wolfeboro, N.H.

Peter Davis, Author of *If You Came This Way: A Journey Through the Lives of the Underclass,* and director of the documentary feature ***Hearts and Minds.*** Castine, Me.

Alan D. Kattelle, Author of a forthcoming history of amateur film, and cinematographic researcher. Co-founder of The Movie Machine Society, member of SMPTE, and the Association of Moving Image Archivists. Hudson, Mass.

Robert W. Wagner, Ph.D., Emeritus professor of history and audiovisual communication with an interest in amateur film, archiving, and nontheatrical film. Arlington, OH, and Readfield, Me.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Meet the Filmmaker:

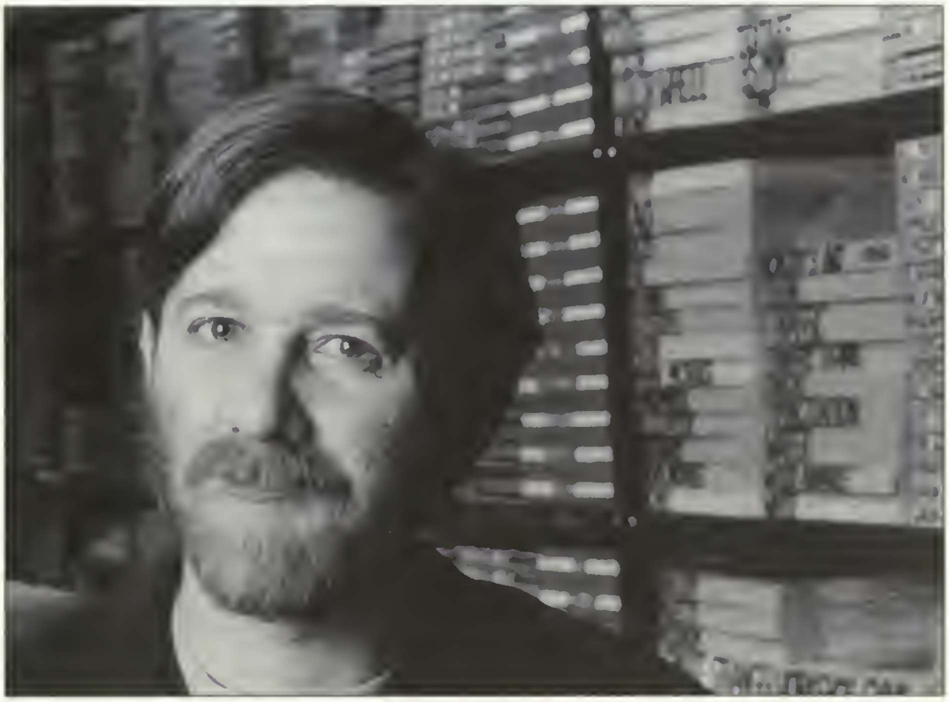
Alan Berliner • Sunday, August 24

For years, New York filmmaker Alan Berliner combed garage sales and flea markets, buying castoff home movies. There he found footage for his first feature, ***The Family Album*** (1986). His two more recent films, ***Intimate Stranger*** (1991) and ***Nobody's Business*** (1996), blend his own family movies with archival footage.

As a trilogy, the films have been described as "wholly original" and "poignantly universal." Winner of prestigious awards, ***Nobody's Business*** aired in June on the P.O.V. series of outstanding nonfiction independent films on PBS. It was funded in part by ITVS.

That film's subject is Oscar Berliner, the filmmaker's irascible father, who insists throughout the hourlong production that his life is nothing special, and in any case, nobody's business. The dialogue between probing, prodding son and his feisty refusenik of a father is punctuated by stock footage from a boxing match, a pungent metaphor for the pair's standoff.

On August 24, at the archives' Alamo Theatre, Berliner will show and discuss the films he considers a labor of love.



Filmmaker Alan Berliner will show his work at The Alamo Theatre in Bucksport on August 24, 1997. Photo by Cori Wells Braun.

Common Poetry of the Human Family

Berliner speaks with passion on the value of home movies, which he says "reflect the common poetry of the human family. They're windows and mirrors through which anyone implicated in family, which is everyone, can reflect on themselves. Anyone can see a father and daughter sharing an intimate moment and empathize with that."

Luckily, Berliner's forebears shot all sorts of family gatherings and holidays. Years later, Berliner uncovered additional footage of his grandfather, the subject of ***Intimate Stranger***, through the patriarch's many friends and colleagues in Japan.

Woven together, each strand of family footage adds texture to the film's portrait of Joseph Cassuto, a Palestinian-born Jew who emigrated to Egypt to work with the Japanese textile firm that made his career. With the advent of World War II, Cassuto reluctantly left it all behind to make a new home with his family in Brooklyn.

Unable to adjust to American culture or his lessened status, Cassuto ultimately moved without his family to Tokyo. Off camera, a relative recalls never having met a person who disliked Cassuto...outside of his own family.

The home movie sequences in Berliner's films transcend the genre's potential idealization of family experience, especially when the films' multiple narrators contradict the images seen onscreen.

Despite their tendency toward dogged optimism, home movies represent, as Berliner says, "history in the purest sense," recording daily activities and ritual events marking ordinary people's lives that otherwise would be ignored. If anything, home movies grow more valuable with time, he adds.

"I designed ***The Family Album*** to be timeless, and I hope I succeeded. Time is only moving forward, and images, I'd like to think, get more and more poignant."

Educating the Community

But for archives trying to preserve such material, time moving forward is a challenge.

"The motion picture is a very frail medium. Obviously there has to be money spent toward transferring fragile film to videotape so it can be studied, examined and used. That's a big project," he says.

After years of researching in archives, the filmmaker says NHF, probably the largest repository of amateur film in North America, is unique.

"I don't know too many places that do what they're doing, that take responsibility for the history of a region. Part of what they're doing is educating the community, so that when people are ready to part with a document, they know there's a place with open arms ready to receive it.

"It's hard to prioritize what's going to be saved and it's a never-ending job. But nothing should ever be thrown out. That's for sure."

Berliner has generously provided videotape copies of ***The Family Album*** for NHF's Reference by Mail free loan service. ■

Northeast Historic Film Members

A Membership and Order Form is on page 15. Use your Visa or MasterCard, call 800 639-1636. A membership in Northeast Historic Film is a wonderful gift!

Don't see your name here? Perhaps your renewal has not reached us yet. You can join or renew on the internet at our website, http://www.acadia.net/oldfilm/

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Calais Free Library
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Cape Elizabeth Historical Preservation Society
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Cherryfield Narraguagus Historical Society
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Eliot Historical Society
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Farmington Public Library
Figures of Speech
Fisher Museum of Forestry, Harvard Forest
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Island Nursing Home
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Kingdom County Productions
Maine Film Office
Maine Folklife Center
Maine State Library
Maine State Museum
Moosehead Historical Society
Morrill Historical Society
Nashua Public Library
New Sharon Historical Society
Newport Historical Society
Northeast Harbor Library
Orland Historical Society
Penobscot Marine Museum
Plymouth State College, Social Science Dept.
Portland Water District
Rangeley Public Library
Saco River Grange
The Stanley Museum
Thorndike Library, College of the Atlantic
Vinalhaven Historical Society
Waterville High School, Media Center
Serena H. Whitridge
Wilton Free Public Library

Individual Members

Corajane J. Adams
Richard C. Alden
Kate Alexander
Paul D. Allan

continued on page 10

Political Commercials: Preserving History

Each time WABI-TV staffer Mike Savage hands over another year's worth of political commercials, he is pleased knowing they'll be saved for posterity.

Since 1986, Savage has been the man at Bangor's largest TV station to gather the spots for donation to Northeast Historic Film. The practice began after WABI's first general manager George Gonyar agreed that donating the material for preservation was preferable to destroying it.

The Heat of an Election

For Savage, donating the material means that, 20 years from now, citizens and researchers can turn to it as a resource. "I think it will be extremely valuable for people such as political historians, who will get a real sense of the heat that went on during an election," he says.

He recalls the 1990 Maine gubernatorial contest between John "Jock" McKernan and Democratic challenger Joseph Brennan as a particularly contentious race. "That was a really bad time" in terms of negative campaigning, he says.

As traffic coordinator for the station, Savage is responsible for previewing any spots WABI intends to air. First he must catalog the piece, view it for quality standards, and make sure it adheres to laws regarding identification of the sponsors and their address.

Savage says it's surprising how many local and state candidates and political organizations try to bend those rules-about 20 percent, he estimates. By the time a spot is broadcast, it must be in conformance.

By federal law, a station must keep spots for 90 days after their airing. Unless a candidate or producer requests their return, WABI is free to do with the material what it will.

In the past, Savage had either disposed of the tapes, or recycled them. Now he turns them over to NHF each February.

I Remember That

Happily for the archives, few candidates ask to have their spots returned. The collection at NHF even includes a few that never aired, when, for instance, soon after the spot's production, the candidate altered his or her position in response to an opponent, choosing not to run the piece after all.

Other spots were only aired a couple of times for similar reasons—when the candidate or organization felt the need to continually update a position on an issue.

Generally speaking, "the hotter an issue or race," the more spots are produced, says Savage. He noted Maine's forestry referendum in 1996 as a perfect example, in which each of three political camps vied to outdo the others with their advertising.

Savage envisions the day when selected spots could be compiled as part of a production on Maine political history. In the meantime, they remain available to researchers looking for insight or hindsight.

Once an election is over people tend to forget just how intense it was, says Savage. "Watching the spots will bring it back. You'll say, 'Jeez, I remember that.'"

The Mike Savage Collection of political commercials spans the years from 1988 to 1997 and includes about 2,500 spots.

LDRETH NETWORK
LECTION CENTER
SECOND CONGRESSIONAL DISTRICT
WABI-TV
5

Awaiting 1962 election returns in the studio at WABI TV in Bangor, Maine. Photo: WABI TV.

Summer Camp Time, continued from page 1

Effects on the Economy

According to a camp brochure from the late 1920s, an estimated 5,000 campers converged each year on a small corridor of the lakes region in western Maine—from Fryeburg east to Poland, and from Bethel south to Windham. By 1928, there were 80 children's camps in the area, pouring tens of thousands of dollars into the region's economy.

"You put 5,000 kids into Oxford County in the summer, and add up all the milk, eggs, chickens and the like bought locally. For that time, in that area, it was important stuff," says Sanderson.

What once was an easy alliance between Maine communities and summer camps has become more complex. Catering primarily to urbanites and out-of-staters, the camps tie up large tracts of prime real estate, yet are exempt from paying local property taxes.

Critics complain that the federal non-profit tax exemption subsidizes urban parents' urge to give their kids a whiff of country air. Such policy doesn't always sit well in a rural state where local people must scramble year-round to make a living.

Of course, the whole point for campers is to leave their worries behind—to make friendships and memories to last a lifetime. For many, the summer sojourns are their first connection with Maine, a place that becomes their second home.

Unearthing Birch Rock

For Sanderson, unearthing the Birch Rock films felt a bit like going home. Two years ago, he was going through a family member's box of memorabilia and other items, when he found two small reels of 16mm. film from Birch Rock at the bottom. "I'd have had no idea they ever even existed," he recalls.

Tempted to project the films, but fearful of doing damage, he had NHF transfer them to videotape, getting multiple copies for family members and the camp's owner. It turned out there was a trunk load more where those had come from.

It took a while to organize and ship the additional films to NHF, but there proved to be enough footage to fill a half-dozen videocassettes, says Sanderson.

In viewing the films, Sanderson spotted himself at age 3, as well as his grandfather as a much younger man. Pat Brewster, the camp founders' son, also saw himself as a child, along with other dearly remembered family members.

Jean Hard, a woman now in her 70s, saw scenes of her father, Buck, head counselor at Birch Rock in the 1930s and 40s.

Naturalist George Howe

Some of the Birch Rock community's favorite sequences include beloved camp naturalist George Howe of Norway, Maine. Howe was a member of the old school of gentleman naturalists, who insisted on wearing proper attire—a vest and tie—even on forays into the woods.

By all accounts, veteran campers were delighted to see the kindly white-haired Howe captured on film. "You can virtually hear him speak from his body language," says one.

With another camp season now in full swing, Sanderson will travel back and forth from West Newbury to Waterford, spending time at Birch Rock when he can.

"I'm stuck making a living in Massachusetts, mostly," says the fiddler and storyteller, who makes his living as a computer services contractor. He'd like to write a book on the Maine camp experience, or compile a video of various camps' footage.

Sanderson says film may represent the best preservable history of the summer camp phenomenon. "You'll never get all the paperwork and stills together, and time's a-wasting. The first generation of campers has gone, and the second generation's going to be going."

The Only Way to Save It

Convinced there must be a storehouse of film kicking around Maine's summer camps, he urges his counterparts to see to its safekeeping. "It's the only way it's going to be saved," he says.

At the end of each summer at Birch Rock since 1926, campers have had their names carved in wood, to be mounted on the main lodge wall for posterity. Thanks to archival preservation, Sanderson believes the film record of "The Rock" will prove as enduring.

Summer camp footage at the archives is found in a variety of amateur and professional films including:

Anonymous Collection, 1931. Camp Moosehead; Moosehead Lake region, Maine.

Susanne Bogart Collection, ca. 1940s, Camp Madeline Mulford, New Jersey.

Brick Store Museum Collection, 1935-39. Unidentified girls' camp at lake shore; Maine.

Central Maine Power Collection, ca. 1931-38. Kimball Camp, Moosehead Lake region, Maine.

Paul Domincovich Collection, ca. 1928-30. Flying Moose Lodge camp founder, East Orland, Maine.

Margaret D. Hall Collection, ca. 1940s, 50s. Camp Snipatuit, Rochester, Mass.

Earl Hodgkins Collection, 1959-63. Camp Natarswi, Millinocket, Maine.

Howard, Kimball and Young Collection, 1930-40. Alice A. Kimball camps, Moultonborough, New Hampshire.

Katahdin Area Council Boy Scouts of America Collection, ca. 1934-50s. Boy Scout Jamboree footage, Maine.

Neal Collection, ca. 1932-34. Camping footage, West Lebanon, Maine.

William Pfaffle Collection, ca. 1950s. Various summer camps, Maine.

Pine Tree Society Collection, 1940s-50s. Pine Tree Camp, Belgrade Lakes, Maine.

Harrie B. Price Collection, ca. 1930s-1960s. Flying Moose Lodge boys' camp, East Orland, Maine.

David Sanderson Collection, ca. 1927. Camp McWain girls' camp, Waterford, Maine.

Clare Sullivan Collection, ca. 1950. Camp Mishannock; Kingston, Mass.

Wohelo, The Luther Gulick Camp Collection, 1919-26. Luther Gulick camps, Sebago Lake, South Casco, Maine.

Robert Saudek, Past Board Member

Robert Saudek, board member of Northeast Historic Film from 1989 to 1995, passed away in March 1997. Throughout his tenure he provided committed support and direction. In a letter to the founders, he said, "It was flattering to be invited to be a member of your fledgling Board, and to see it grow from a dream to a reality, well-defined, nurtured, and responsive to your hopes."

Saudek's stature in film and broadcasting was immense. He was a member of the original Carnegie Commission on Educational Television, which created public broadcasting. He served as president and CEO of the Museum of Broadcasting, now the Museum of Television and Radio, and was chief of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress until 1991.

His benediction to Northeast Historic Film: the organization will "recall our past and will preserve that elongating line of history."

Using the Archives: On the Border

When reporter-field producer Elizabeth Chiu of Canadian Television called NHF for stock footage, she had a pretty good idea of what she wanted. Her object was to find film that would give viewers a sense of just how long a certain border dispute over an offshore island had been going on.

Chiu recalled recently, "I found just the shot I needed."

Contested Territory

Her assignment was to produce a news feature on the conflict over 15-acre Machias Seal Island, a treeless expanse that lies about an hour by boat off the village of Cutler on the Maine coast. For decades, both the U.S. and Canadian governments have claimed ownership of the island, which is best known for its breeding colony of puffins.

The prime interview subject for Chiu's production was Captain Barna Norton, a well-known fixture of the small Maine fishing village of Jonesport. For years he has taken charter groups on boat excursions to see the island.

According to Norton, the island has belonged to Canada since at least Civil War times. As evidence of his views, he notes that it is Canadians who have staffed the 19th-century lighthouse.

Among Norton's most memorable characteristics to his passengers is his habit of carrying along on the boat a large umbrella, which opens up to display, in Chiu's words, a "not small" American flag.

As a journalist, Chiu strived to show both sides of the story with the light touch appropriate to features. Unable to find the historic clips she needed at her provincial archives, she was referred to NHF.

The producer ended up using amateur film footage of the island from NHF's ***James Marsh Collection***, featuring a wide shot of the island with fishing boat. It was made available through Hot Shots/Cool Cuts, a New York firm NHF has retained to represent footage nationally and internationally.

The resulting piece aired last winter on a news magazine show entitled ***W5***, produced by the Canadian network channel CTV.

"The footage was enormously helpful," Chiu said in hindsight. "We'd been talking about needing historical footage, and NHF had the shot."

Spot the Arctic tern on Machias Seal Island. Photo: Bangor Daily News.

New England Feature Film List

"Surely somebody's done this," is a refrain heard around the archives. Isn't there a list of feature films with New England-related themes? We were recently asked to contribute to *The Enclyclopedia of New England Culture* (University of New Hampshire/Yale University Press). So we started a list. Please peruse this work in progress and contact us with suggestions—and any published writings on these films. Thank you to the American Film Institute Catalogs, Rob Edelman, Kathryn Fuller, Eithne Johnson, Audrey Kupferberg, John Lowe, Eric Schaefer, John Skillin, and other early contributors.

Ah, Wilderness, 1935
Alice's Restaurant, 1969
All the Brothers were Valiant, 1953
American Buffalo, 1996
As the Earth Turns, 1934
Baby Boom, 1987
The Beans of Egypt, Maine, 1994 (video=Forbidden Choices)
Bed and Breakfast, 1992
Beetlejuice, 1988
Behind Masks, 1921
Biography of a Bachelor Girl, 1935
Blown Away, 1994
Boomerang, 1947
The Boston Strangler, 1968
The Bostonians, 1984
Bringing Up Baby, 1938
Brown of Harvard, 1926
The Brinks Job, 1978
Cappy Ricks, 1921
Captain January, 1936
Captain Salvation, 1927
Captains Courageous, 1937
Carnal Knowledge, 1971
Carousel, 1956
Casper, 1995
Celtic Pride, 1996
Charlotte's Web, 1973
Christmas in Connecticut, 1945
City of the Dead, 1960
The Coast Patrol, 1925
The Comeback, 1916
The Conflict, 1921
Creepshow 2, 1987
The Crucible, 1996
Dangerous, 1935
David Harum, 1915, 1934
Dead Men Tell No Tales, 1920
Dead Poets Society, 1989
Deep Waters, 1947
A Delicate Balance, 1973
Desire Under the Elms, 1958
The Devil and Daniel Webster, 1941
Dolores Claiborne, 1995
Down to the Sea in Ships, 1922
Ethan Frome, 1993
Ever in My Heart, 1933
Fear Strikes Out, 1957
Federal Hill, 1995
Feed, 1992
The Firm, 1993
The Friends of Eddie Coyle, 1973
Funny Farm, 1988
The Good Mother, 1988
The Good Son, 1993
Graveyard Shift, 1990
The Great Moment, 1944
H.M. Pulham, Esq., 1941
Head Above Water, 1996
Hearts of Oak, 1924
Here Comes the Groom, 1951
The Hotel New Hampshire, 1984
The House of the Seven Gables, 1940
HouseSitter, 1992
Huddle, 1932
Hush, 1921
I am the Cheese, 1983
I Married a Witch, 1942
The Inkwell, 1994
It Happened to Jane, 1959 (alt. Twinkle and Shine)
Jaws, 1975
Jazz on a Summer's Day, 1959
Johnny Tremain, 1957
Jumanji, 1996
The Last Hurrah, 1958
The Late George Apley, 1947
Leave Her to Heaven, 1945
The Lighthouse by the Sea, 1924
Little Women, 1919, 1933, 1949, 1996
Long Day's Journey Into Night, 1962
Lost Boundaries, 1949
Love Story, 1970
Maid of Salem, 1937
Make a Wish, 1937
Malice, 1993
The Man in the Net, 1959
Man With a Plan, 1995
The Man Without a Face, 1993
The Matchmaker, 1997
Mermaids, 1990
Miloha, 1987
Moby Dick, 1930, 1956
Mother Carey's Chickens, 1938
Mrs. Winterbourne, 1996
Mystery Street, 1950
Mystic Pizza, 1988
The Nature Man, 1915
Never Met Picasso, 1996
A New Leaf, 1971
The Offenders, 1924
The Old Homestead, 1915, 1935, 1942
Old Ironsides, 1926
Oleanna, 1994
On Golden Pond, 1981
One Crazy Summer, 1986
Other People's Money, 1991
Our Town, 1940
The Paper Chase, 1973
Parrish, 1961
The Pearl of Love, 1925
Pet Sematary, 1989
Peyton Place, 1957
Portrait of Jennie, 1948
Pretty Poison, 1968
The Price of Success, 1925
Private Number, 1936
Prophecy, 1979
Queen of the Sea, 1918
Rachel, Rachel, 1968
Rebecca of Sunnybrook Farm, 1938
Reckless, 1995
The Reincarnation of Peter Proud, 1975
The Resurrected, 1992
Reversal of Fortune, 1990
Riddle: The Woman, 1920
The Rider of the King Log, 1921
The Russians are Coming! The Russians are Coming! 1966
The Scarlet Letter, 1909, 1917, 1926, 1934, 1995
Scenes from a Mall, 1991
School Ties, 1992
Sci-fighters, 1996
The Sea Beast, 1926
Second Sight, 1989
A Separate Peace, 1972
The Seventh Day, 1922
Shadows, 1922
The Shocking Miss Pilgrim, 1947
The Shuttered Room, 1967
Signs of Life, 1989
The Singing Kid, 1936
A Small Circle of Friends, 1980
The Spitfire Grill, 1996
Splash, 1984
Squanto: A Warrior's Tale, 1994
The Stepford Wives, 1975
A Stolen Life, 1946
Strange Interlude, 1932
The Strange Woman, 1946
The Stranger, 1946
Summer Holiday, 1948
Summer Magic, 1963
A Summer Place, 1959
Sunrise at Campobello, 1960
That Darn Cat, 1997
That's My Boy, 1932
Theodora Goes Wild, 1936
The Thomas Crown Affair, 1968
Those Calloways, 1965
Timothy's Quest, 1921, 1936
Titicut Follies, 1967
The Trail of the Law, 1924
The Trouble With Harry, 1955
True Lies, 1994
The Verdict, 1982
Vermont is for Lovers, 1992
Walk East on Beacon, 1952
Warlock, 1989
Way Back Home, 1931
Way Down East, 1920
Welcome Stranger, 1947
The Whales of August, 1987
Where the Rivers Flow North, 1992
Where are the Children, 1986
Whispering Winds, 1929
Whistle at Eaton Falls, 1951
White Christmas, 1954
Who's Afraid of Virginia Woolf? 1966
The Witches of Eastwick, 1987
With Honors, 1994
Winter Carnival, 1939
The Wizard of Loneliness, 1988
The Working Man, 1933
The Yankee Clipper, 1927

Volunteer Enters Film Biz

A high school student has parlayed his NHF experience into a role as production assistant on a feature film.

Former volunteer film cataloguer Alex Elias finds himself running interference on the set of ***Dark Tides*** in the Maine fishing village of Stonington this summer, as he awaits entering film studies in New York this fall.

Aware of his interest in film through her contacts with NHF, independent filmmaker and casting agent Diane Lee gave Alex a call. He won his new job after interviewing with representatives for Plus Films of New York, producers of the mystery thriller to be filmed entirely on location.

Contacts and Context

According to Alex, volunteer work at NHF last summer gave him not only contacts, but context, for the job.

"I picked up a lot about the medium of film and handling it. They also have a great library of books about film and filmmaking," of which he took advantage.

The Surry teenager graduated from George Stevens Academy in nearby Blue Hill, and will enter the School of Visual Arts in New York City to focus on film production this fall.

Less than two weeks into the film business, Alex already is steeped in insider lingo, such as working "24-7," referring to his all-day, all week schedule on the set.

As far as "20-20 hindsight" goes, he recommends the volunteer gig to like-minded peers. "I think the real world stuff is much better than anything you do in school. You learn a lot more in a situation like NHF." ■

Clarity by Design

If, as you turn these pages, a contrast or contour catches your eye, graphic designer Lindy Gifford can probably take the credit. She's behind the clean, uncluttered yet distinctive look readers of *Moving Image Review* and other NHF publications have come to recognize.

A design professional for a dozen years, Gifford enjoys playing with the subtleties of visual elements in creating a certain feel. "A lot of design is very subconscious," she says.

Archeological Past

Attention to detail has long been an element in Gifford's job description. Formerly an archeologist, she worked on sites in Belize, Peru, Sardinia, Montana, and Boston. A specialist in field and object photography, Gifford has always had a "visual take on things," she says.

While living in Massachusetts, she began taking graphics courses at the Massachusetts College of Art, and eventually was hired by a Boston design firm.

Nine years ago, Gifford moved to Belfast in mid-coast Maine. She became art director first of *Seafood Business* magazine in Rockland, and then of *WoodenBoat* Magazine in Brooklin.

Gifford eventually decided to work freelance to devote more time to her two small children. She divides her time between part-time work designing books for *WoodenBoat Publications*, and projects for other clients such as NHF's newsletter and catalogs.

Her project mix may be changing as she and two partners form the Penobscot Publishing Group, a full-service firm designed to take publications assignments from the idea phase to the finished product.

Over the 12 years she has worked in the graphics field, Gifford's aesthetic has continued to evolve. As a designer, she says she aims for simple, straightforward communication, though not without a sense of style.

Cranberry Historian

In working with NHF, she also can indulge an affinity for history. While still in Massachusetts, she and her husband received a National Endowment for the Humanities grant to study the state's cranberry industry. As part of the project, they conducted oral history interviews and documented their research.

With that background in cultural preservation, Gifford can appreciate NHF's mission of collecting and saving moving images. "I love film. If I rent movies, I'm as likely to get an old one as a recent release. I just think it's great to see how things used to be. It's like you've stepped back in time for a moment."

Her first contact with NHF was as a customer. A number of years ago, she bought her husband, then a historian, a copy of ***Earliest Maine Films***. Then she bought her brother-in-law ***Maine's TV Time Machine***, a video compilation of 1950s and 60s news and commercials, "because it's a hoot."

Now, as she designs the NHF catalogs showcasing such merchandise, she is careful to conjure up a period feel. In one publication, she used a 1930s-style typeface to evoke a Hollywood aura, and beige, orange and sepia tones.

As she puts it, "It's going to subconsciously say 'movies' to readers, whether they think it does or not." ■

Collections Guide
Charlie Chaplin's
The Circus
with live orchestra
One of the funniest movies ever made!
Original score reconstructed and conducted by Gillian Anderson
So you want to be a WOODSMAN?

continued from page 4

Carol Allen
Mel Allen
William H. Allen III
Joan Amory
Kathy Anderson
Carter & Linnea Andersson-Wintle
Bob Andrews
Thomas M. Armstrong
Marilyn M. Ashley
Peter D. Bachelder
Prof. William J. Baker
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Getting It Right

Fiction needn't be false. Eager to make her piece believable, author Deborah Joy Corey did her homework, viewing NHF materials for background on the logging industry. Now, amidst work on a novel and screenplay, the multimedia veteran makes time to serve on NHF's Board of Directors.

"Of all the things I'm involved in, this is one I really enjoy. Their pursuit is a wonderful thing," she says of the archives.

Primarily a novelist, Corey apportions part of her time at home in Castine, Maine, to writing a screenplay based on her 1993 book, *Losing Eddie*. The book won a Canadian award for best first novel. A sequel is in the works.

Avant-Garde Fashion

Having begun her career as a fashion model, Corey found other ends of the industry more compelling. By the late 1980s, she owned a Toronto company producing avant-garde fashion shows for designers and retailers, and other special events.

Over the years, her theatrical bent has found a variety of outlets, such as writing radio drama for the Canadian Broadcasting Corporation. She's learned there's a fine line between fiction and documentary: they're both about storytelling.

That helps explain why she found the archives so useful for research. "They have home movies. They own people's history in a sense."

Welcome Martha McNamara

As head of the NHF board's Nominating Committee, Corey welcomes the board's newest member, Martha J. McNamara, of Orono, Maine, and Boston.

A cultural historian at the University of Maine, McNamara earned her Ph.D. in American and New England Studies from Boston University. She serves as Director of the Society of Architectural Historians, New England chapter; and as board member of the Maine Historic Preservation Commission.

NHF Board of Directors

Deborah Joy Corey, Castine, Maine.
Author of *Losing Eddie*, winner of Canadian best first novel award; dramatized and broadcast on CBC radio. Was owner of Toronto modeling agency. Board, Witherle Library, Castine.

Michael J. Fiori, Readfield, Maine.
President and COO, Downeast Pharmacy, Inc., specializing in geriatric and long-term care. CEO of ODV, Inc., manufacturers and distributors of narcotic identification equipment.

Paul Gelardi, Cape Porpoise, Maine.
President, E Media, Kennebunk, specializing in manufacturing technologies and electronic media.

Vice President
James S. Henderson, Orr's Island, Maine.
Maine State Archivist, administrative head of the State Archives. Directs Maine's Historical Records Advisory Board. Education includes a Ph.D. in political science from Emory University.

Alan J. McClelland, Camden, Maine.
Retired defense electronics executive from Ford Aerospace and Gilfillan ITT. Volunteer archivist and photographer, Owls Head Transportation Museum. Executive board, Society of Maine Archivists.

Martha McNamara, Orono, Maine, and Boston, Mass.
University of Maine, Orono, historian. Ph.D. in American & New England Studies from Boston University. Director of the Society of Architectural Historians, New England chapter. Commission member, Maine Historic Preservation Commission.

Treasurer
James A. Phillips, Bangor, Maine.
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW TV; studied film at George Eastman House.

Terry Rankine, South Thomaston, Maine.
Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects: educational and exhibition facilities.

President
Richard Rosen, Bucksport, Maine.
Owner, Rosen's Department Store, Bucksport—third generation owner. Vice President of the board of Bucksport Regional Health Center and co-founder, Bucksport Bay Area Chamber of Commerce.

Karan Sheldon, Blue Hill Falls, Maine.
Co-founder of NHF. 1997 program committee for the Association of Moving Image Archivists annual conference, alternate on the National Film Preservation Board, Library of Congress.

David S. Weiss, Blue Hill Falls, Maine.
Executive Director, Northeast Historic Film and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Co-chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Calendar Highlights

At the Alamo Theatre, Bucksport

July 18, 7:30 p.m.
Downeast Center Ring Circus Band Concert. $5 adults, $2 children.

August 24, 7 p.m.
Filmmaker Alan Berliner will introduce, screen, and discuss his documentary films *Intimate Stranger* and *Nobody's Business.* Tickets now available: $10 for NHF members, $12 for others.

September 12-13, 9 a.m. to 4 p.m.
Penobscot River Festival, open house.

In Windsor, Maine

September 19-21 9 a.m. to 5 p.m.
Common Ground Fair. Northeast Historic Film's Videos of Life in New England shown each day, free with admission, in the Film Building. NHF staff will answer questions and loan Reference by Mail videos free to members.

In Fryeburg, Maine

September 28-October 5 8 a.m. to 8 p.m. Fryeburg Fair. Northeast Historic Film's Videos of Life in New England shown daily, free with admission, at the Farm Museum. NHF staff will answer questions and loan Reference by Mail videos free to members.

World's Woodsworkers

Improbably enough, a specialty emporium located in the northern California town of Laytonville (pop. 1133) is one of NHF's biggest customers.

Bailey's may not be a household name but to aficionados of forestry and logging practices, it's a standby. "We sell to the woodsmen of the world," founder William G. "Bill" Bailey says with discernible pride.

Established in the founder's hometown in 1975, Bailey's bills itself as the "world's largest mail order woodsman supplies company." The cover of its latest catalog depicts logging by helicopter.

A Really Big Buyer

Bailey's sells everything from logging supplies and seedlings to clothing, books, and videotapes. According to NHF distribution coordinator Jane Berry Donnell, Bailey's is among the highest-volume buyers of NHF's videotapes.

As a longtime woodsman and logger, Bill Bailey thinks he knows why. Having observed wood harvesting operations worldwide, Bailey appreciates the fact that each region does things a little differently, in the U.S. and elsewhere.

To his way of thinking, it's those unique practices that lend the field such fascination, particularly with the passing of the old ways as technology has continued to change.

Bygone Ways in Action

Bailey thinks it's the prospect of watching bygone ways in action that make NHF tapes such as *Woodsmen and River Drivers* and *From Stump to Ship* of nearly universal interest to his customers.

"It's pretty unique the way they did those river drives," says Bailey, explaining that in California, the tree stock was too large to ever maneuver down rivers and in any case, river driving is a thing of the past.

These days, some transport of California's massive timber is done using cable-car type equipment suspended high above the ground.

When it comes to wood harvesting, Bailey knows whereof he speaks. Now 54, his enchantment with woodlands is rooted in his childhood. Like many of his classmates in redwood country, Bailey quit high school to work in the woods. In his case, the ethic of giving back to the land was planted early. He says he learned not only to harvest, but to replant and refurbish.

As a merchant, Bailey applies a similar ethic to his company's inventory. To keep it fresh, he regularly weeds out any merchandise that fails to hold his customers' interest. He says the videotapes he orders from NHF are among the more long-lived of his catalog's offerings.

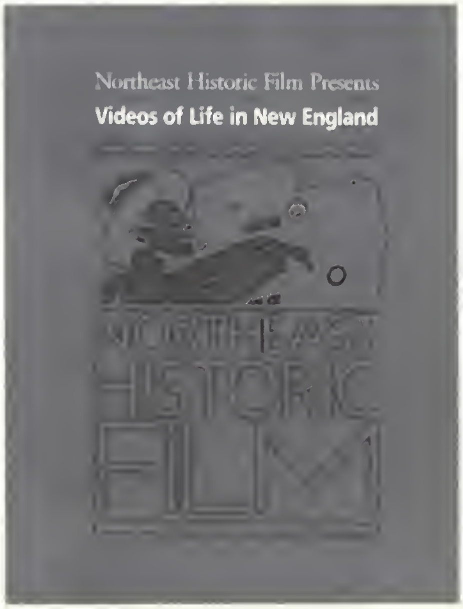
Europe, Asia, and the U.S.

As for his clientele, the store's typical customer lives in small-town America, although the catalog has shipped orders as far as Europe and Asia. Bailey says he will continue to sell NHF products as long as interest stays high.

Meanwhile, his latest enthusiasm is distributing the company's new wood business card to anyone who will take one. ■

Bailey's®
EST. 1975
Mail Order Woodsman Supplies
at Discounted Prices
Smell me-I'm Two Ply Red Cedar

The business card really is red cedar.


Northeast Historic Film Presents
Videos of Life in New England
Northeast Historic Film

New Catalog, FREE!

Northeast Historic Film Presents Videos of Life in New England—carefully selected to show important and often vanished ways of life.

The catalog of videos for sale is available free of charge. It features many wonderful titles for the classroom, library, and living room, including these new selections.

Gee Bee Airplanes

A look into the history of the super sportsters that made a spectacular entrance upon the aviation scene in the early 1930s. No other single model in air-racing history has attained such a dominant place in the memory and affection of racing enthusiasts.

60 min., b&w and color, sound. $19.95

Man With A Plan

Fred Tuttle, a 77-year-old retired dairy farmer runs for Congress after he realizes that it's the only way that a person with a tenth-grade education and no references can make $129,000 a year. As Fred says simply, "I've spent my whole life in the barn, now I just want to spend a little time in the House." He represents a vanishing way of life in Vermont. He'll make you laugh: Fred Tuttle, the Man with a Plan. ■

90 min., color, sound. $19.95

Reference by Mail

NHF members may borrow the videotapes listed here by mail. A list of 120 more circulating videos is also available. There is no fee for the service, and NHF will pay for the shipping of up to three tapes the first time you borrow. After that, there is just a $5 shipping charge per loan (maximum three tapes per loan). See opposite for membership information.

Return Instructions

The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be shipped to NHF five days after they are received.

Public Performance

Videotapes listed are offered as a reference service. Tapes whose descriptions include the PERF designation may be presented as part of a public event. All others are for home use only. To ensure availability for a specific date, call Samantha Boyce at 207 469-0924.

Videos for Sale

Many videos are available for purchase through NHF. Please call for a free catalog of Videos of Life in New England.

American Indians

Earth Medicine, an eight-part series on use of plants and herbs by Little Tree, now a Vermont resident. From open-reel half-inch videotape. Two VHS videotapes. 1975. Total 240 mins., b&w., sd. PERF

Children

Big Horse, two horses, Spike and Smitty, talk about their lives as working animals. 1996. 30 mins., col., sd.

Ecology and Energy

Wyman Station, Central Maine Power film on the construction of Wyman Station on the Kennebec River, with Daggettville, the workers' town. 1928. 30 mins., b&w, si. PERF

Feature Films

The Family Album, Alan Berliner's look at family life, from birth to death, through home movies and sound from many sources. 1986. 60 mins., b&w, sd.

Long Day's Journey Into Night, Sidney Lumet directs Eugene O'Neill's drama about his family in New London, Connecticut. With Katharine Hepburn and Jason Robards. 1962. 174 mins., b&w, sd.

Lost Boundaries, produced by Louis de Rochemont. An African-American physician's experiences with discrimination in the south and in New Hampshire. 1949. 99 mins., b&w, sd.

Man with a Plan, Fred Tuttle, a retired Vermont dairy farmer, runs for Congress in this comedy. By John O'Brien. 1996. 90 mins., col., sd.

Moby Dick, Gregory Peck plays Captain Ahab, New Bedford whaler. Script by Ray Bradbury, Norman Corwin, and John Huston, from Herman Melville's novel. 1956. 116 mins., col., sd.

Our Town, Thornton Wilder's New Hampshire village and its inhabitants. With a score by Aaron Copland. 1940. 90 mins., b&w., sd.

Theodora Goes Wild, Theodora Lynne, played by Irene Dunne, wrote a scandalous novel in a small Connecticut town—and went to New York. 1936. 94 mins., b&w, sd.

Fisheries

Fence in the Water, weir fishing for herring in Penobscot Bay, Maine, by independent filmmaker Peg Dice. 1980. 45 mins., b&w, sd. PERF

Our Fishing Heritage, Grand Banks dory fishing, stop-seining mackerel and herring, and early lobstering. 1996. 60 mins., b&w and col., sd.

Underwater, Out of Sight, an ecosystem case study shows how underwater life is drastically changing because of the fishing industry. 15 mins., col., sd.

Geography

From Dreamland Sent, history of the 1893 Maine State Building now in Poland Spring, Maine. 1995. 25 mins., b&w, sd.

Great Cranberry Island, amateur film by Robert Browning of a young boy on Cranberry Isles, Maine, learning about island life. ca. 1930. 60 mins., b&w, si. PERF

The Trees Still Grow, Berlin, New Hampshire's history as a mill town. 1994. 30 mins., b&w, sd.

Wohelo, 1919, a promotional film of girls' camp activities on Sebago Lake, Maine. 10 mins., b&w, si. PERF

Oral History

From the University of Maine *Distinguished Visitors* series of interviews.

William Kienbusch, artist. 1968. 30 mins., col., sd. PERF

R. Buckminster Fuller, architect and visionary. 1968. 30 mins., col., sd. PERF

Russell Wiggins, newspaper publisher and diplomat. 1968. 30 mins., b&w, sd. PERF

Technology

Bryant Pond, The Last Ringdown, America's last magneto telephone company, in Bryant Pond, Maine. Produced by GTE Visnet. 1982. 12 mins., col., sd. PERF

Transportation

Gee Bee Airplanes, the sport planes that made a fabulous entrance into the aviation scene in the early 1930s. 1992. 60 mins., b&w and col., sd.

Woods

Forest Wars, "Can we have our wood products and our forest too?" 1996. 72 mins., col., sd. PERF

Northeast Historic Film Staff

David S. Weiss
executive director

Samantha Boyce
member services & office assistant

Patricia Burdick
staff archivist

Jane Berry Donnell
distribution coordinator

Heather White
research & stock footage

Phil Yates
technical services

NHF Membership

As an independent nonprofit organization, NHF depends on its members. All members get 15% off at the Alamo Theatre Store.

Please join and renew! Call 800 639-1636. Internet access? http://www.acadia.net/oldfilm/ has a membership signup form.

Individual Member, $25 per year.
All members receive many benefits including:
- *Moving Image Review.*
- Advance notice of events.
- Discounts on Videos of Life in New England.
- Discounts on events at the Alamo Theatre.
- Set of NHF postcards.
- Free loan of videotapes through Reference by Mail.

Educator/Student Member, $15 per year.
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Nonprofit Organization, $35 per year.
All individual membership benefits plus: Reduced rates for technical services and presentations. Additional copies of *Moving Image Review* on request.

Household Members, $50 per year.
All listed benefits for the members of a household, plus: Discounts for the entire household at Alamo Theatre events. Two NHF lapel pins.

Associate, $100 per year.
All listed benefits plus: Three free shipments (up to nine tapes) of Reference by Mail videos. Free NHF T-shirt.

Corporate Member, $100 per year.
All benefits of Associate Membership.

Friend, $250 per year.
All listed benefits of membership plus: Five free shipments (up to 15 tapes) of Reference by Mail videos. Free NHF cap.

Patron, $1,000 per year.
All listed benefits of membership plus: Unlimited Reference by Mail videos. Dinner for four at MacLeod's Restaurant.

Membership and Order Form

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A fifty-foot steel I-beam was threaded through the Alamo Theatre to support the auditorium's new projection booth. Photo Sharon Bray, The Enterprise.

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A Vote of Confidence

NHF was honored as "New Chamber Business of the Year" by the Bucksport Bay Area Chamber of Commerce. At a ceremony on April 24 attended by Chamber members and Governor Angus King, Chamber founder Richard Rosen presented the award to archives co-founders David Weiss and Karan Sheldon.

Rosen asked audience members to picture themselves as teachers of Maine Studies, a required subject in the state's public schools. "You've covered the Missouri Compromise. All the students have memorized the names of the counties, and now you want them to discover, somehow, what life was like 80 or 100 years ago in Maine. To show the students what ice harvesting was like, or what a log drive looked like."

Home to Amateur Footage

In addition to collecting and safeguarding extensive holdings of feature and commercial films, television news footage, and documentaries, NHF also has become the largest repository for amateur film in North America, said Rosen.

But perhaps more important to members of the local community was NHF's hosting of 26 events in 1996, amidst its building's ongoing renovations, he said.

As a longtime downtown merchant and Bucksport native, Rosen said NHF's decision to purchase the Alamo Theatre in 1992 is a good fit for the archives and community.

Accepting the award, executive director Weiss recalled the warm welcome NHF received from the first day, when passersby "cheered as we pried plywood off the front windows."

As Weiss noted, the capital campaign going forward this year will enable the construction of a facility which will ensure cultural resources for many generations.

"We still have our work cut out for us," said Weiss. "I see this award as a vote of confidence."

Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 1998

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Champion Gift

Champion International of Stamford, Connecticut, has announced a $50,000 gift to Northeast Historic Film. The international woods products company owns the paper mill in Bucksport and is the area's largest employer.

"Northeast Historic Film is in a position to provide major benefits to Greater Bucksport. At Champion we want to help build a strong community which provides a full range of opportunities to its citizens. NHF has shown a commitment to community which makes us confident that they can be a cultural anchor for the business district and the area at large. Their continued growth and success will add a much-needed dimension to the Bucksport area," said Fred Oettinger, Vice President and Operations Manager. "We would like to see even more community involvement in the future so we have included a $25,000 matching gift to encourage new members and increase membership giving."

NHF Board President Richard Rosen accepted both the gift and the challenge to increase membership by saying, "The Board of NHF is extremely pleased to accept this gift and feels that its importance goes beyond the fact that it is the largest corporate gift ever received by the organization. This grant goes a long way toward demonstrating to other area and national funders that Northeast Historic Film has the strong support of its community. With more than $1 million still to raise it is crucial to be able to point to commitment from our local area."

Exceptional Efforts in Cooperation and Outreach

All year, Northeast Historic Film has reached out to students with new activities relating to our region's culture and moving-image heritage.

In January, pianist Danny Patt accompanied silent films at the Fred P. Hall Elementary School in Portland. Patt, now in his mid-80s, charmed the children with a skill he first acquired at age 12.

Independent filmmaker Jay Craven, fresh from completing the feature *A Stranger in the Kingdom*, agreed to add a high school "master class" to his Maine engagement. Held at the Alamo Theatre, the after-school session used excerpts from *Plungerman*, a video produced by George Stevens Academy (GSA) students. Teachers and students from Bucksport, Orono, GSA, Ellsworth High School, Foxcroft Academy, and Hampden Academy attended the workshop.

Outreach activities based on the 1929 film *Evangeline* culminated in a screening at The Grand, in Ellsworth—the first showing of a film with live music in the 530-seat cinema in nearly a decade. Northern Maine music educator Steve Vonderheide, commissioned by the Acadian Archives/ Archives acadiennes to score the film, accompanied the screening.

During the autumn, NHF staff worked on Bucksport's Arts in Education Project, helping produce a videotape with students.

As these and many other interactions with students and teachers show, NHF takes its educational mission to heart. Such activities are typical of the exceptional efforts—by staff and board members, volunteers, donors, colleagues, funders, and artists—that make NHF a leader in cultural preservation and access.

Danny Patt with students of the Fred P. Hall Elementary School, Portland.

Executive Director's Report

The year 1997 has been a pivotal year for Northeast Historic Film—full of challenge, excitement, and promise. It was a year of change in many important ways; primarily it has been a year of preparation. There was business as usual, too, with an ever-increasing number of wonderful and significant collections coming to the archives, well-received public events, educational activities, participation in regional and national initiatives, and expanded distribution.

Staff Evolves

For the staff it was a year of evolution. Staff archivist Patricia Burdick has moved on to new challenges. Pat helped us out of the dark ages and established procedures and systems that will serve us as we grow. Heather White, in charge of research and stock footage, moved back to New York City. She will still have a connection with NHF, as she joins the staff of Hot Shots/Cool Cuts, our national and international representative. We added part-time cataloger James Sweet, a native Bucksporter with a marvelous descriptive flair, who is enhancing access to the collections. We have also been joined by Daniel Gottlieb working in archival services (see page 6).

Divide and Conquer

On the second floor a window sheds light on a newly-constructed 1,000-square-foot area. Last spring, old inadequate floors on both levels came out creating a chasm in the center of the building. Working back up from the basement we constructed a stronger first floor. We then added a concrete platform for the new projection booth. A projection window opens into the booth area, which is ready to be finished out. Steel beams topped off the booth area and support the replacement second floor, eventually the new home of technical services. Along the second floor's east wall the temporary vault area has been nearly doubled. We added new dehumidification and are pleased with the results. This storage expansion was badly needed, as the existing space was close to full.

The theater now has walls; they are freshly painted and adorned with a 40-foot mural depicting cinemas as described on page 16. We are ready for the next phase—to make the theater fully operational with 35mm projection equipment, a new sound system, carpeting, acoustical surfacing, and lighting. I will not miss walking over to click off portable work lights to start each show.

Future Vision

In August NHF held a Board retreat, led by Mort Mather, hosted by Paul and Deborah Gelardi at their home in Cape Porpoise, Maine. The entire Board was present, and all appreciated the Gelardis' hospitality. The Board spent the beautiful summer day discussing the organization's mission and future direction. Mort Mather's report said, "From the retreat I came to the conclusion that NHF's greatest strength is its excellent, well-deserved reputation. And its greatest weakness is timidity in trumpeting its excellence."

At the retreat, the Board elected to its membership Frederick Oettinger of Penobscot, Maine. Oettinger is the manager of Champion International Corporation's Bucksport mill. I am writing this column immediately after our December board meeting—it is my pleasure to share with you the strong sense that we have a most experienced and committed board.

D S Weiss

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NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Regional Culture: Downeast Humor

"Well, if you can't tell me how to get to Alfred, you can at least tell me if there's a gas station nearby."
"I don't know."
"You don't know much, do you?"
"No, but then again, I ain't lost."

Photo courtesy Fred Dodge

The preservation and release on videotape of ***A Downeast Smile-In***, comprising three episodes of a 1970 television show by the late humorist Marshall Dodge, will have a profound resonance for longtime Mainers.

For all the ways Maine has changed since a hit-and-run driver killed Dodge as he rode his bike on a Hawaiian vacation, the past 15 years might as well have been 50. Most affected by these changes have been the people of the world that Dodge depicted in his wry stories: the Mainers who work the sea, the woods, the farms.

The video packs a double punch, not only reminding us how good Dodge was at his work, but also briefly resurrecting lifestyles that have largely gone the way of Maine's groundfisheries, its woods, and its agrarian economy.

Dodge was the New York native who in the 1950s fired up his tape recorder and, with fellow Yale student Robert Bryan, recorded the first of five "Bert and I" albums. The records became cult favorites nationwide. For many, they defined Maine humor.

"Marshall and Bob Bryan had no idea what they'd done," says Dodge's half-brother Fred. "They were just a couple of college kids. They loved the humor and they loved the people."

Honorary Native

Dodge eventually moved to Maine, became one of the state's best-known entertainers and founded the annual Maine Festival, now in its third decade. (Bryan rarely performed with Dodge, although he remained Dodge's partner in recording and business.)

A Downeast Smile-In was one of several broadcasts featuring Dodge produced by Maine Educational Television (now part of the Maine Public Broadcasting Network). Others in the NHF collection include ***In the Kitchen***, a series that also featured such Maine humorists as Joe Perham.

NHF had the original broadcast tapes on hand in late summer 1996, when the restoration began. A seal in the cases used for the 2-inch videotape stock had begun to crumble, coating the tapes and delaying their viewing. Preservation copies were eventually made at VidiPax in New York.

Meanwhile, a donation of the same programs from Fred Dodge expedited the compilation, as Dodge had the shows on ¾-inch stock, which NHF used for preproduction.

Fred Dodge encouraged NHF to request a grant from the Marshall Dodge Memorial Fund for restoring the videotapes. The foundation, which supports the Maine Festival and other causes in the state, will benefit from the sale of ***A Downeast Smile-In***.

Master of the Slow Build

The three half-hour episodes are "Aunt Mehitabel's Funeral," consisting of sea stories; "The Woods," and "Mr. Perkins' Privy," which looks at farm living. The film crew caught Dodge in live performance and in a variety of Maine locations.

Close-ups of Dodge on stage are a revelation. His mastery of storytelling is complete, from his command of accents and sound effects to an exquisite sense of phrasing and timing—qualities essential to this brand of humor, which relies on a slow build and an understated punch line.

Bits range from the classic "Bangor Packet" story, whence the "Bert and I" tag line came, to a rendition of a train conductor calling out each station between Bucksport and Vanceboro. It's hard to explain exactly why the latter is so funny.

Perhaps it speaks to a distinct flavor of the absurd that permeates so much of this humor—and that, maybe, was what it took to get through a lifetime in the old Maine. ■

A Downeast Smile-In *may be borrowed free of charge by Northeast Historic Film members through NHF's Reference by Mail service. The 90-minute video is for sale at $24.95. Call 800 639-1636.*

Archives: Jay Strike/Community Record

Peter Kellman Leads Preservation Effort

Ten years ago last June, responding to company demands for wage and work-rule concessions, 1,267 production workers struck the International Paper (IP) mill in Jay, Maine. The strike's anniversary last summer hardly surfaced in the media—surprisingly, considering the impact of the 16-month walkout.

Raymond Ouellette, a third-generation IP worker and a striker, videotaped countless hours of union meetings and events. "I figured someday someone would probably want [the tapes] and do something with them," Ouellette says. After all, he points out, people in Jay are still talking about the paperworkers' strike against IP in 1921.

Peter Kellman, a North Berwick resident who coordinates the Maine chapter of the Program on Corporations, the Law, and Democracy, worked with the striking locals as an AFL-CIO strategist. Kellman copied Ouellette's videotapes, donating the copies to NHF two years ago.

This year, Ouellette donated his original tapes, enabling NHF to make archival copies from first-generation footage. Kellman raised nearly $2,000 to fund the video preservation effort.

Chlorine Spills, Sing-alongs

The tapes depict a conflict that ultimately broke the striking locals, cost some paperworkers their jobs, turned others into scabs, brought out-of-state workers into the mill and violence to the streets. The strike ended when the national union leadership withdrew its support for the walkout.

The videotapes now at NHF include TV news spots, union rallies, group sings, clashes on the picket line, environmental problems related to the strike, statements and speeches.

Ouellette hopes that the tapes will offer a lesson for young people. "Maybe somebody will learn from our mistakes," he says. "Labor is a great part of this country. And if people know what companies can do and what unions can do, I think it would help them. Unions are going down, and that's a bad thing, because if it wasn't for the unions, people wouldn't be making the money they are."

Ouellette cites an episode captured on tape: Jesse Jackson's speech to the strikers in October 1987. While Jackson obviously has the 1988 presidential campaign in mind, he nevertheless speaks to the situation: "The scab must understand about the weakness of 'scabism'," he says. "You take someone's $10-an-hour job for $8, there's a $6 crowd waiting for you."

Bridging a Gap

Ouellette's videotapes are part of a collection of documentation Peter Kellman assembled and indexed during and after the Jay strike. The strike papers, including letters, union documents, and more than 1,000 newspaper clippings, Kellman donated to the University of Maine.

He aimed to address a gap in the annals of earlier labor negotiations. "There was so much missing in terms of the actual strikers and the people who participated telling their story," Kellman says. "There are newspaper articles, but very little oral history or anything else."

"I felt a responsibility to have the record for future generations. And so completing that was a big relief for me. It feels good to know that this stuff is someplace now, and available for people to look at."

"Most people will probably tell you it was one of the most dramatic and important events in their lives," Kellman says. "I don't think there's any majority about how people feel about things—I think there's a lot of different ways people feel."

Additional Resources

Kellman's collection is part of a broad effort to interpret the Jay strike. In 1989, videographer David Riker brought his documentary, ***Many Faces of Paper: Jay, Maine, Fights Back***, to Jay.

Due for 1998 publication are two histories of the strike. *Pain on Their Faces*, a book put together by two strikers, will be published by the Bureau of Labor Education at the University of Maine. Cornell University Press will publish a history of the event by Professor Jack Getman of the University of Texas Law School.

Ray Ouellette behind the camera.
Photo courtesy United Paperworkers International Union Local 14.

Collections: Hiram Percy Maxim and the Amateur Cinema League

In real estate it's location, location, location. In film preservation, it's timing, timing, timing.

That was true in the case of a donation of family films to NHF in August. The films were shot in the 1920s and 1930s by Hiram Percy Maxim, founder of the Amateur Cinema League (ACL)—in effect, a founder of home moviemaking.

The Maxim Collection includes more than 30 reels of 16mm film documenting family interests and activities from nature scenes to a European trip. These films came to Bucksport as a result of one woman's generosity, another's curiosity, and some good timing.

Hiram Maxim and Percy Maxim Lee in 1920. Photo courtesy Percy Maxim Lee and Hamilton Lee.

'Mag the Hag,' in Drag

The films were donated by Hiram Percy Maxim's daughter, Percy Maxim Lee, of Mystic, Connecticut. Her grandfather, H.P. Maxim's father, was Sir Hiram Stevens Maxim, a Maine native and an engineer whose inventions included the first practical machine gun.

H.P. Maxim (1869-1936) inherited that bent for engineering. Always at technology's leading edge, he built an early electric car, delved into radio and aviation, and in 1908 established a gun-silencer factory.

When home-movie cameras became available in the mid-1920s, he started to make films. Percy Lee, now nearly 92, recalls that her father's camera was a constant. "He was enamoured of the moviemaking business, and he was forever making us do things so he could take pictures of us," she says.

For their day and genre, the films are elegant. Compositions are thoughtful. Such devices as intertitles and ACL-supplied leaders, with their animated sunbeams, lend a professional gloss.

While most document the family and surroundings, ***Mag the Hag*** (1925) was a "dripping melodrama" written by H.P.M. and starring his daughter Percy as a young swell named Percy. This hapless fellow defies his upper-crust family to woo a country lass, with the aid of a mysterious talisman.

"My family now, my great-grandchildren even, are astonished" at some of the old films, Percy Lee says. "It really is quite interesting, as a child, to look at pictures of your great-great-grandfather."

Or your great-great-great grandfather. One film, made during a visit to London, includes images of Sir Hiram Maxim himself. It is now in Bucksport.

In Blew Glynn

One day last summer, "a young woman blew in here and said she was looking for material on the Amateur Cinema League —did I have any?" Lee recalls. "And I said, 'I'm sorry, I don't have, but I have an awful lot of film.'"

The young woman was archivist Karen Glynn, from the Southern Media Archive at the University of Mississippi. In July, she toured small-format film archives on the East Coast studying their operations and archival practices.

One stop was NHF, where she spent more than a week working with archivist Patricia Burdick and technician Phil Yates. In her free time, Glynn researched the Amateur Cinema League. Founded by H.P. Maxim in 1926, the organization published "how-to" books and a monthly journal called *Movie Makers*, ran competitions, and provided other services to members. A Maine historian, Charles Swain, provided the connection to Percy Maxim Lee.

Ms. Lee invited Glynn to visit her in Mystic on her return trip south. Lee picks up the story. "About a month before, my oldest son and I had been down in the storage room here, looking at this massive amount of films," she says. "What were we going to do with them?

"When she said, 'I know what you can do with them,' it was a godsend. She packed them up and shipped them off, and I was absolutely delighted."

Glynn couldn't have picked a better moment. Lee, she says, is "in the process of cleaning out her house, and making sure that things of value, of emotional or personal or historic value, are given to the appropriate people."

"Then I showed up and knew what to do with it, so it really was just great timing."

Longstanding Public Service

Percy Maxim Lee's donation continues a notable record of public service. Among

continued on next page

Maxim, continued from previous page

other accomplishments, she was a founder of the progressive Renbrook School in West Hartford, and of the Farmington (Conn.) Land Trust. Also in Connecticut she served on a judicial review board under Governor Ella Grasso.

On the national level, Lee was president of the League of Women Voters in the 1950s, and served on a consumer advisory panel under presidents Kennedy and Johnson.

Saving the films after her father's death was a personal act, done for the family. "It never occurred to me that there was any value in any of this at all," she says. "And I never would have known it if this young woman hadn't turned up looking for the ACL stuff."

Yet Lee is delighted to have another opportunity to perpetuate her father's work and memory. "Since he started this amateur movie business pretty much throughout the country," she says, "I think it is a credit to him that these things have been saved and can be enjoyed by others."

And a credit to her also? "Maybe it is, maybe it isn't," she laughs, with typical modesty. "I didn't know what else to do with them." ■

Staff Portrait: Dan Gottlieb

Archival services staff person since June, Dan Gottlieb brings to the Alamo a background in documentary filmmaking.

This 35-year-old Bar Harbor resident has recorded Europe's largest open pit mine and documented the journey of a humanitarian aid caravan in Cuba. He's a believer in film's power to further a good cause.

He's also one of the most genteel conversationalists you'll ever meet, someone who can convincingly say "most certainly" instead of "yeah."

Film history is a core issue for Dan. "I feel that film is in a dangerous purgatory, a transitional stage," he says, "as larger institutions that previously relied on film as a primary medium of information find themselves switching to video." As the technology changes it makes the role of archives like NHF "extraordinarily important."

Family film is a particular interest. "The way people approached family life with film was very different from the way people approach family life with video," Dan believes. "That aesthetic itself is worthy of note."

Videotape is inexpensive and video results are immediate, so the camcorder is often used indiscriminately, Dan explains. But with film, because of high cost and the time for processing, the average home moviemaker couldn't afford to be too casual. Therefore, "the shot selection is much more careful and results in a completely different aesthetic."

Emotional Process

One of Dan's first assignments was to catalog a collection from a Freeport, Maine, family. This, he says, was "an extraordinarily emotional process of watching a family's whole life in a couple of days."

"Suddenly at the end," he recalls, "I was really moved to see signs of the end of that generation of the family. For instance, each year the mother and father would return to the University of Maine for their reunion, and each year the gatherings would get smaller.

"Early on they would stage plays and funny skits. Later on, as they got older and their numbers diminished, it was increasingly sad to watch the older people gathering without the vitality I'd witnessed but a few hours earlier."

Making People Aware

NHF's outreach mission also works for Dan, a 1992 College of the Atlantic graduate with an interest in alternative education. Ushering at a screening of the newly preserved feature film ***Evangeline*** in Ellsworth, Dan happened to chat with people he knew from Bar Harbor. He says that some were amazed to learn about the tragic Acadian expulsion.

He adds, "I think it was additionally enlightening in that it was an example of a lot of films made about this region's culture that people are not generally aware of."

"I think that's important, just to make people aware of the history of filmmaking, and perhaps to encourage people to pursue filmmaking in the state today." Most certainly! ■

Photo by Thomas R. Stewart

Reference by Mail

What is Reference by Mail?

Members of Northeast Historic Film are invited to borrow from the FREE circulating loan collection, Reference by Mail. There is never any charge for borrowing. We will even pay for shipping the first time you borrow—up to three tapes in this first shipment! After this there is just a $5 shipping charge for each loan.

Member Information on page 8.
Order Form on page 9.

Public Performance

Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. No admission should be charged for events where Reference by Mail videos are being shown. Where there is no PERF, the tape is for home use only, or face-to-face classroom instruction.

If you have a date in mind, call Samantha Boyce at 207 469-0924 to ensure availability.

Maine Humanities Resources

This list incorporates videotapes that were acquired for Ideas to Go, the Maine Humanities Resources loan service.

Videos for Sale

Many of these tapes are available for purchase through NHF. Please call for a catalog of Videos of Life in New England, or check our website at www.acadia.net/oldfilm/.

Return Instructions

The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be in the mail on their way back to NHF five days after they are received.

American Indians

Earth Medicine, an eight-part series on use of plants and herbs by Little Tree, now a Vermont resident. From open-reel half-inch videotape. Two VHS videotapes. 1975. Total 240 mins., b&w, sd. PERF

The First Mainers, Passamaquoddy Indians of Pleasant Point and Indian Township. 1975. 22 mins. col., sd.

Our Dances, Penobscot Indian Island School documentary that demonstrates traditional and tribal dances. 1997. 30 min., col., sd.

Our Lives in Our Hands, Micmac Indian basketmaking cooperative in northern Maine. 1988. 50 mins., col., sd.

The Silent Enemy, see "Feature Films" section.

Wabanaki: A New Dawn, cultural survival and revival of Wabanaki of Maine and Maritime Canada. Interviews, music, dance. Produced on behalf of Maine Indian Tribal-State Commission. 1995. 25 mins., col., sd.

The Mystery of the Lost Red Paint People, archaeology of the circumpolar region, including coastal New England. 1987. 60 mins., col., sd.

Where the Rivers Flow North, see "Feature Films" section.

Artists and Authors

Berenice Abbott: A View of the Twentieth Century, life and work of one of America's most significant photographers; she lived in Maine into her 90s. 1992. 56 mins., col., sd.

Bonsoir Mes Amis, portrait of two of Maine's finest traditional Franco-American musicians. By Huey. 1990. 46 mins., col., sd.

Grace: A Portrait of Grace DeCarlton Ross, independent filmmaker Huey traces Ross' silent film and dance careers. 1983. 50 mins., col., sd. PERF

Donald Hall and Jane Kenyon: A Life Together, New Hampshire poets read from their works at home and in the grange hall. 1994. 60 mins., col., sd.

William Kienbusch, see "Oral History" section.

Master Smart Woman, Maine novelist Sarah Orne Jewett (1850-1909) by Jane Morrison. 1984. 28 mins., col., sd. PERF

May Sarton: She Knew a Phoenix, the poet reads and talks at home. Produced by Karen Saum. 1980. 28 mins., col., sd. PERF

Portrait of George Hardy, examination of relationship of a woodcarver with those who buy his works. Strong vision of life Down East. Winner of Cine Golden Eagle. 1995. 30 mins., col. & b&w, sd.

Renascence: Edna St. Vincent Millay, poet Edna St. Vincent Millay, one of Maine's most famous writers. 1993. 58 mins. PERF

Boats and the Sea

Around Cape Horn, Captain Irving Johnson aboard the bark Peking. 1929. 37 mins., b&w, sd.

Marine Mammals of the Gulf of Maine, field guide to whales and seals. The Allied Whale program at College of the Atlantic. 1991. 24 mins., col., sd.

On Board the Morgan: America's Last Wooden Whaler, whaling—archival photographs, rare film footage of whaling. 23 mins., col. and b&w, sd.

Tales of Wood and Water, visits to boat builders and sailors up and down the coast of Maine. 1991. 60 min., col., sd.

The Ways at Wallace and Sons/The Bank Dory, footage of boatbuilding, seafaring and maritime skills. 1984. 58 mins.,col., sd.

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Patron, $1,000 per year.
Publications, discounts, and Reference by Mail.
Your choice of one of these premiums:
Embroidered NHF sweatshirt, dinner for four at MacLeod's Restaurant in Bucksport, *Ticket to Paradise* book, a Maine History Video Set (six titles--see catalog), or any one Video of Life in New England, except titles restricted to "institutions only."

Yachting in the 30s, compilation of J Boats footage from various sources. 1930s. 45 mins., b&w and col., sd.

Children

Big Horse, two horses, Spike and Smitty, talk about their lives as working animals. 1996. 30 mins., col., sd.

The Maple Sugaring Story, see "Woods" section.

The Robert McCloskey Library, five beloved stories with McCloskey's illustrations: Lentil, Make Way for Ducklings, Blueberries for Sal, Time of Wonder, Burt Dow: Deep-Water Man, and Getting to Know Robert McCloskey.

City Life

Anchor of the Soul, African-American history in northern New England through the story of a Portland church. 1994. 60 mins., col., sd.

Can I Get There From Here? Urban Youth, families, work, homelessness in Portland, Maine. 1981. 29 mins., col., sd. PERF

Roughing the Uppers: The Great Shoe Strike of 1937, documentary by Robert Branham and Bates College students about CIO shoe strike in Lewiston & Auburn, Maine. 1992. 55 mins., col., sd.

24 Hours, fire fighting in Portland, Maine, with memorable narration. Produced by Earle Fenderson. 1963. 27 mins., b&w, sd. PERF

Civil War

Joshua Chamberlain and the 20th Maine, Maine Civil War hero: Fredericksburg, Gettysburg, Appomattox. 1994. 55 mins., col. & b&w., sd.

Country Life

Aroostook County, 1920s, agriculture—potato growing with horse power. Downtown Presque Isle, Maine. Aroostook Valley Railroad electric trolley. 1920 and 1928. 20 mins., b&w, (piano) PERF

The Batteau Machias, student project on construction of a traditional river-driving boat. 1990. 22 mins., col., sd. PERF

Ben's Mill, a documentary about a Vermont water-powered mill by NHF members Michel Chalufour and John Karol. 1982. 60 mins., col., sd.

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A Century of Summers, the impact of a summer colony on a small Maine coastal community by Hancock native and NHF member Sandy Phippen. 1987. 45 mins., b&w and col., sd. PERF

Cherryfield, 1938, a terrific home movie about rural spring. 6 mins., b&w, si. PERF

Dead River Rough Cut, lives and philosophies of two woodsmen-trappers by Richard Searls and Stuart Silverstein. 1976. 55 mins., col., sd.

Down East Dairyland, produced by the Maine Dept. of Agriculture. 1972. 14 mins., col., sd. PERF

Giant Horses, draft horses and their drivers. 1991. 28 mins., col., sd.

Ice Harvesting Sampler, five short films showing a near-forgotten New England industry. Narration by Philip C. Whitney explains process and tools. 26 mins., b&w, sd. PERF

Maine Summer Festival, role of agricultural products in summer fairs. 1970. 12 mins., col., sd. PERF

The Movie Queen, Lubec, pretend movie queen visits her home town in Down East Maine. 1936. 28 mins., b&w, si.

Nature's Blueberryland, Maine's harvesting of wild blueberries. 13 mins., col., sd. PERF

Paris, 1929, and other views, home movies of the Wright family in Paris, Maine, haying, mowing, picnics. 80 mins., b&w, si. PERF

Part-Time Farmer, promotes agriculture as an after-hours pursuit. ca. 1975. 17 mins., col., sd. PERF

Sins of Our Mothers, girl who went to the Massachusetts textile mills from Fayette, Maine. 60 mins., col., sd. PERF

Early Film

All But Forgotten, documentary on the Holman Day film company (1920-1921) in Maine; by NHF member Everett Foster. 1978. 30 mins., col. and b&w, sd. PERF

Cupid, Registered Guide, a two-reel North Woods comedy by Maine writer Holman Day. 1921. 20 mins., b&w, si. PERF

Earliest Maine Films, lobstering, trout fishing, logging, canoeing on Moosehead Lake, and potato growing, from 1901 to 1920. 44 mins., b&w, si. PERF

Just Maine Folks, a bawdy hayseed one-reeler. Poor image quality. 1913. 8 mins., b&w, si. PERF

The Knight of the Pines, another North Woods adventure by Maine writer Holman Day. 1920. 20 mins., b&w, si. PERF

The Simp and the Sophomores, Oliver Hardy plays Prof. Arm-strong. 1915. 14 mins., b&w, sd.

Ecology & Energy

Rachel Carson's Silent Spring, her 1963 book about pesticides helped raise ecological consciousness. 1993. 60 mins., col., sd.

Passamaquoddy Tidal Power Project, documentary with intertitles on construction of worker housing at Quoddy Hill, dam building (with rail) at Pleasant Point and Treat Island. ca. 1936. 30 mins., b&w., si. PERF

Voices from Maine, "Is economics incompatible with nature?" A 1970s discussion of development versus quality of life. Scratched. 1970. 30 mins., col., sd.

Wyman Station, Central Maine Power film on the construction of Wyman Station on the Kennebec River, with Daggettville, the workers' town. 1928-1930. 30 mins., b&w, si. PERF

Feature Films

Evangeline, the Acadian experience interpreted by Longfellow and Hollywood, starring Dolores Del Rio. Opening reels silent, the rest has music from original discs—preserved by UCLA. 1929. Approx. 90 mins., b&w, silent with music.

The Family Album, Alan Berliner's look at family life, from birth to death, through home movies and sound from many sources. 1986. 60 mins., b&w, sd.

Long Day's Journey Into Night, Sidney Lumet directs Eugene O'Neill's drama about his family in New London, Connecticut. With Katharine Hepburn and Jason Robards. 1962. 174 mins., b&w, sd.

Lost Boundaries, produced by Louis de Rochemont. An African-American physician's experiences with discrimination in the south and in New Hampshire. 1949. 99 mins., b&w, sd.

Man with a Plan, Fred Tuttle, a retired Vermont dairy farmer, runs for Congress in this comedy by John O'Brien. 1996. 90 mins., col., sd.

A Midwife's Tale, Martha Ballard's 18th century journals of Maine life, a period drama and a documentary of historian Laurel Ulrich's work—by writer-producer Laurie Kahn-Leavitt and director Richard Rogers. 1996. 89 mins., col., sd. PERF

Moby Dick, Gregory Peck plays Captain Ahab, New Bedford whaler. Script by Ray Bradbury, Norman Corwin, and John Huston, from Herman Melville's novel. 1956. 116 mins., col., sd.

Our Town, Thornton Wilder's New Hampshire village and its inhabitants. With a score by Aaron Copland. 1940. 90 mins., b&w., sd.

Prophecy, horror: couple investigates terrifying eco-events in Maine. 1988. 102 mins., col., sd.

The Seventh Day, romantic comedy places a group of New Yorkers in a coastal Maine village and has them work out their cultural differences. 1922. 65 mins., b&w, music.

The Silent Enemy, a drama shot on location in winter, starring Penobscot Indian Molly Spotted Elk. 1930. 121 mins., b&w, music.

Theodora Goes Wild, Theodora Lynne, played by Irene Dunne, wrote a scandalous novel in a small Connecticut town—and went to New York. 1936. 94 mins., b&w, sd.

Timothy's Quest, Kate Douglas Wiggin's story of two orphans in the Maine countryside. Scenes of horse-drawn wagons, shoeing oxen, and other rural activities. 1922. 90 mins, b&w, music.

Way Back Home, Maine native Phillips Lord's only film. Also stars Bette Davis. 1931. 81 mins., b&w, sd.

Where the Rivers Flow North, shot on location in Vermont and New Hampshire, directed by Jay Craven. Woodsman (Rip Torn) and his American Indian companion (Tantoo Cardinal) in a story about timberland and water power. 1994. 111 mins., col. sd.

Fisheries

Basic Net Mending, how to repair fish nets. 1951. 16 mins., col., sd. PERF

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Fence in the Water, weir fishing for herring in Penobscot Bay, Maine, by independent filmmaker Peg Dice. 1980. 45 mins., b&w, sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod, and lobster. 1968. 28 mins., col., sd. PERF

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Our Fishing Heritage, Grand Banks dory fishing, stop-seining mackerel and herring, and lobstering. 60 mins., b&w and col., sd.

A Tale of Two Fisheries, fishermen tell a tale of two fisheries in Maine. 1997. 16 mins., col., sd.

Tuna Fishing off Portland Harbor, Maine, off-shore fishing with a Maine sea and shore warden. ca. 1930. 10 mins., b&w, si. with intertitles. PERF

Turn of the Tide, drama about formation of a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Under Water, Out of Sight: An Ecosystem Case Study, shows how underwater marine communities are changing as a result of ever-growing fishing pressures. 1996. 15 mins., col., sd.

Franco-American Life

Emigration: A Franco-American Experience, traces French immigration to North America and documents the history and culture of the Franco-American community in New England. 1981. 30 mins., b&w, sd. PERF

Evangeline's Quest, documentary examines the mythology of Evangeline and its relation to Acadian history. 1996. 53 mins., col., sd. PERF

Reflets et Lumiere
Three seasons of a television series on Franco-American culture produced by the Maine Public Broadcasting Network (MPBN). The programs aired from 1979 to 1981. Sound and image quality varies. Programs listed below:

Potato Harvest, Northern Maine, interview and poetry reading by Norm Dube in Bedford, NH. 1979. 39 mins.

St. Mary's Hospital, St. Mary's Hospital in Lewiston, Maine—roots in the early 1800s. Teachers from New Hampshire on the Canadian American Institute. 1979. 27 mins.

The Catholic Church, Amedee Proulx, Auxiliary Bishop of Portland, Maine, and Raymond LaGasse, a married priest from Concord, NH. An interview about Holyoke, Mass. 1979. 28 mins.

Social Clubs, old social clubs of Lewiston, Maine; the drinking establishments of Madawaska, Maine. A portion of a slide presentation from New Hampshire, "I Too, Am New Hampshire." 1979. 28 mins.

Acadian Villages, Acadian history—interview with Guy Dubay of Madawaska, Maine. Visits to the Acadian Village near Van Buren, Maine, and le Village Acadien in Carquet, New Brunswick, Canada. A short visit to Quebec City. 1979. 27 mins.

Organizers, Franco-American organizers and their success at motivating people to action. "Assimilo," a spoof exploring Franco-American stereotypes. 1979. 27 mins.

Festivals, Franco-American festivals in Lewiston, Maine; Lowell, Mass.; Old Town, Maine. Franco-American studies in Waterville, Maine. Arts and crafts fair in Manchester, NH. 1979. 27 mins.

Lowell Mills, Irene Simoneau, Franco-American historian on the role of women in the mills. Roger Paradis of Fort Kent, Maine, about Franco-American folklore and music. 1979. 29 mins.

Geography

Assignment in Aroostook, Loring Air Force Base in northern Maine closed in 1994. This is a look at its heyday: Mom at home, the sergeant at work, the family at play. 1956. 27 mins., col., sd. PERF

From Dreamland Sent, history of the 1893 Maine State Building now in Poland Spring, Maine. 1995. 25 mins., b&w, sd.

Great Cranberry Island, amateur film by Robert Browning of a young boy on Cranberry Isles, Maine, learning about island life. 1930. 60 mins., b&w, si. PERF

History is Always Being Made at Bucksport, history of Champion International paper mill and the town. 1995. 23 mins., col., sd.

Mount Washington Among the Clouds, a history of the hotels, newspaper and cog railway, 1852-1908. 30 mins., col., sd.

Mysteries of the Unknown: A Documentary About Our Community, an outstanding student video about Bucksport, Maine, with original music. 1990. 30 mins., col., sd.

New Hampshire Remembered I, Pine Island Park's roller coaster, a movie at the State Theatre, and Benson's Wild Animal Farm. 60 mins., col., sd. PERF

New Hampshire Remembered II, trolleys, ski-jumping, and the Mount Washington Hotel. 1995. 60 mins., col., sd. PERF

Norumbega: Maine in the Age of Exploration and Settlement, early Maine history, based on maps transferred from a slide tape. 1989. 16 mins., col., sd. PERF

Places of Interest in the Bucksport Area, a student project. 1989. 60 mins., col., sd.

Road to the Sky, the Mount Washington Auto Road. 1991. 25 mins., col. and b&w, sd.

This Land: The Story of a Community Land Trust and a Co-Op Called H.O.M.E., Karen Saum's documentary on Orland, Maine organization. 1983. 26 mins., col., sd. PERF

The Trees Still Grow, Berlin, New Hampshire, history of a mill town. 30 mins., b&w, sd.

Vermont Memories I, includes 1930s promotional film *Seeing Vermont with Dot and Glen*. 1994. 57 mins., col. and b&w, sd.

Vermont Memories II, post World War II. Television comes to Vermont, and other things. 1995. 57 mins., col. and b&w, sd.

Vermont Memories III, seldom-heard stories which may surprise you. 1996. 60 mins., col. and b&w, sd.

Wohelo, 1919, a promotional film of girls' camp activities on Sebago Lake, Maine. 10 mins., b&w, si. PERF

Going to the Movies Talks

Glenn Andres, Middlebury College, places for community entertainment in Vermont. 33 mins.

Dona Brown, University of Vermont, vacationing at the turn of the century. 35 mins.

Martha Day, University of Vermont, Vermont documentary films. 29 mins.

Kathryn Fuller, Virginia Commonwealth University, rural moviegoers and Uncle Josh. 24 mins.

Kathryn Fuller, Virginia Commonwealth University, dish nights and other promotional gimmicks. 39 mins.

Leger Grindon, Middlebury College, boxing films. 34 mins.

Henry Jenkins, MIT, *Star Wars* & fan culture. 33 mins.

Garth Jowett, University of Houston, movie audiences in the 1950s. 44 mins.

Garth Jowett, University of Houston, the moviegoing experience. 24 mins.

Susan Kennedy-Kalafatis, University of Vermont, who we are—mapping ancestries in northern New England. 18 mins.

Chester H. Liebs, drive-ins. 18 mins.

André Senecal, University of Vermont, Franco-Americans and the movies. 17 mins.

Tom Streeter, University of Vermont, new technologies over the years. 40 mins.

Denise Youngblood, University of Vermont, movie theaters before 1918. 44 mins.

Humor

A Downeast Smile-In with Marshall Dodge, three episodes on one videotape of the storyteller's original series, first broadcast on Maine Educational Television in 1970. 90 mins., col., sd.

Way Back Home, see "Feature Films" section.

Morrison, Jane Collection

Children of the North Lights, children's book creators Ingri and Edgar d'Aulaire. 1976. 20 mins., col., sd.

In the Spirit of Haystack, noted craft school in Deer Isle, Maine. 1979. 10 mins., col., sd.

Los Dos Mundos de Angelita/The Two Worlds of Angelita, a Puerto Rican family's move to the Lower East Side of New York. 1982. 73 mins., col., sd.

Master Smart Woman, see "Artists and Authors".

The White Heron, a young girl's choice between friendship and a creature she loves. Story by Sarah Orne Jewett. 1989. 26 mins., col., sd.

Oral History

Carlton Willey, baseball pitcher, 1958 rookie of the year, interviewed in a high school project. Unedited interview from VHS master. 1990. 39 mins., col., sd. PERF

Hap Collins of South Blue Hill, Jeff Titon's oral history interview with field footage of a lobsterman, painter and poet. 1989. 56 mins., col., sd. PERF

R. Buckminster Fuller, architect and visionary; University of Maine Distinguished Visitors interview. 1968. 30 mins., b&w, sd. PERF

William Kienbusch, artist; University of Maine Distinguished Visitors interview. 1968. 30 mins., b&w, sd. PERF

Maine Survivors Remember the Holocaust, eight Maine survivors talk about World War II. 1994. 43 mins., col., sd.

An Oral Historian's Work with Dr. Edward Ives, "how to" illustrating an oral history project by the founder of the Maine Folklife Center. 1987. 30 mins., col., sd. PERF

Russell Wiggins, newspaper publisher and diplomat; University of Maine Distinguished Visitors interview. 1968. 30 mins., b&w, sd. PERF

Political Discourse

Jerry Brown Speaks in New Hampshire, from the 1992 presidential campaign. 28 mins., col., sd. PERF

John F. Kennedy Speech, anniversary of the Cuban Missile Crisis, October 1963 at University of Maine homecoming. 30 mins., b&w, sd. PERF

Ella Knowles: A Dangerous Woman, video on a suffragist & Bates alumna by Robert Branham & students. 1991. 25 mins., col., sd.

Muskie vs. Monks: The Final Round, the third debate between Senator Muskie and Bob Monks on accountability. 1976. 58 mins., col., sd.

Radio Fishtown, one-man radio station in the country battles corporate avarice and an FCC Goliath who threaten his broadcast license. 1991, 28 mins., col., sd.

Margaret Chase Smith Speech, declaration of intention to run for President, includes Q&A. 1964. 17 mins., b&w, sd. PERF

Sports

Legends of American Skiing, footage of early skiing, including Dartmouth Outing Club, Tuckerman's Ravine, Toni Matt. 1982. 80 mins., col. and b&w., sd.

Winter Sports in the White Mountain National Forest, skiing, sledding, and snowshoeing in New Hampshire. 1934. 28 mins., b&w, si. PERF

Student Work

Best of Fifteen Years: The Maine Student Film and Video Festival, compilation directed by video educator Huey. 1993. 58 mins., col., sd.

Technology

Bryant Pond, The Last Ringdown, America's last magneto telephone company, in Bryant Pond, Maine. Produced by GTE Visnet. 1982. 12 mins., col., sd. PERF

Television

The Cold War / Transportation / TV Commercials, three compilation tapes from the Bangor Historical Society/WABI collection. 40 to 50 mins. each; b&w, si. and sd. PERF

Maine's TV Time Machine, the 1950s and early 60s in news, sports and local commercials. 1989. 34 mins., b&w, sd. PERF

Transportation

The Bangor & Aroostook Railroad, a documentary on Maine railroads. 1991. 30 mins., col., sd.

Gee Bee Airplanes, the sport planes that made a fabulous entrance into the aviation scene in the early 1930s. 60 mins., b&w and col., sd.

Moving History: Two-foot Rail Returns to Maine, antique trucks haul the Edaville Railroad trains to Portland. 1993. 48 mins., col., sd.

Northern Railroads, steam era footage, stories by railroaders and historians. 1995. 60 mins., col. and b&w., sd.

Ride the Sandy River Railroad, one of the country's best two-foot-gauge railroads. 1930. 30 min., b&w, si. with intertitles.

Womens Issues

Working Women of Waldo County: Our Heritage, documentary—basketmaking, farming, and other work. 1979. 26 mins., col., sd. PERF

Also in this series, *Today and Her Story.*

Woods

Cut and Run, health and safety in the woods in the era of mechanization, by Richard Searls. 1980. 40 mins., col., sd. PERF

Forest Wars, "Can we have our wood products and our forest too?" 1996. 72 mins., col., sd. PERF

From Stump to Ship: A 1930 Logging Film, complete look at the long-log industry from forest to on board a schooner bound for New York. 1930. 28 mins., b&w, sd. PERF

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., sd., col. and b&w.

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers. ca. 1940. 23 mins., col., sd. PERF

Last Log Drive Down the Kennebec, documentary about Scott Paper's last log drive. 1976. 30 mins., col., sd.

Little Log Cabin in the Northern Woods, amateur film of a young woman's hunting trip near Brownville, Maine, with a professional guide. ca. 1930. 13 mins., b&w, si. PERF

The Maple Sugaring Story, children's video with teacher workbook. 1989. 28 mins., col., sd. PERF.

Our White Pine Heritage, how the trees are harvested for use in construction, papermaking, etc. 1948. 16 mins., b&w, sd. PERF

Pilgrim Forests, Civilian Conservation Corps work in New England—Acadia National Park and White Mountain National Forest. ca. 1933. 10 mins., b&w, si. PERF

River Run, Machias River watershed and the log drive. ca.1951. 15 mins., col., sd.

So You Want to be a Woodsman? compilation of 1940s training films including *Use and Care of a Bucksaw* and *Twitching.* 58 mins., col., sd. PERF

Then It Happened, 1947 forest fires that devastated Maine. Focuses on aftermath in southern Maine. 20 mins., col., sd. PERF

Timber is a Crop, pulpwood harvesting in the 1940s-1950s, from the Brown Company Collection, Berlin, NH. 66 mins., col., sd. PERF

Woodsmen and River Drivers, "Another Day, Another Era," unforgettable individuals who worked for the Machias Lumber Company. 1989. 30 mins., col. and b&w, sd. PERF

Maine Humanities Council

Titles from Maine Humanities Resources that do not fit into sections above.

All Quiet on the Western Front, German recruits in WWI, passage from idealism to disillusionment. 1930. 132 mins.

America and Lewis Hine, America's pioneer social photographer Lewis Hine, who recorded the development of industrial America. 1984. 56 mins.

America's First Women Film Makers, four complete works from the silent era's two most accomplished women directors, Lois Weber and Alice Guy Blaché. 1913, 1921. 114 mins.

The Congress, Ken Burns explores the history and promise of this American institution. 1988. 90 mins.

The Crash of 1929, history of the stock market crash with a great rendition of "Blue Skies." 1990. 60 mins.

Demon Rum, portrait of Prohibition along the Canadian border with a focus on the small town of Ecorse, Michigan, a center of cross-border smuggling. 1989. 60 mins.

Forging a National Government, 200 years of Congress, the Presidency, and the Judiciary. 1989.

The Great Air Race of 1924, Army Air Service pilots in an around-the-world race in biplanes with no radios or directional equipment. 1989. 60 mins.

The Great War, 1918, compilation documentary film with testimony from participants including a female Navy recruiter who went to theaters and addressed audiences. 1989. 60 mins.

Heartland, a Western set in 1910 tells the story of a widow who takes a job with a rancher. 1979. 96 mins.

Hull House: The House that Jane Built, in 1889 in the slums of Chicago, pioneer social worker Jane Addams opened Hull House to aid the poor, largely immigrant residents of the neighborhood. 1990. 57 mins.

The Indomitable Teddy Roosevelt, three-part biography comprising *The Rise to Power, America Spreads its Wings, A Different World.* 1983. 93 mins. total.

Journey to America, immigration to America between 1890 and 1920. 1989. 60 mins.

A Little Rebellion Now and Then, Massachusetts farmers' uprising—Shays Rebellion. 30 mins.

Mr. Sears' Catalogue, for decades, the most widely read writer in the U.S. was Richard Warren Searls. He wrote every word of the Sears, Roebuck and Co. catalog. 1990. 60 mins.

Modern Times in Maine and America, 1890-1930, interviews, stills and moving images; introduction to a Council project. 1995. 30 mins.

One Woman, One Vote, in 1848 the Seneca Falls Convention protested that women had no rights to their own property, or even their own children. 1995. 106 mins.

The Scar of Shame, drama with an African American actors. 1926. 80 mins.

Story of Teddy Roosevelt, the Presidency. Part 1, 33 mins. Part 2, 30 mins.

Talk To Me: Americans in Conversation, what does it mean to be an American? Where's our common ground? 1996. 57 mins.

The Twenties: A Walk Through the 20th Century with Bill Moyers, the decade of booming business and industry, and finally, the collapse of the stock market in 1929. 1984. 55 mins.

Within Our Gates, earliest surviving feature film directed by an African American. 1919. 79 mins.

The Wobblies, International Workers of the World, called "The Wobblies," a union that organized unskilled labor. 1979. 89

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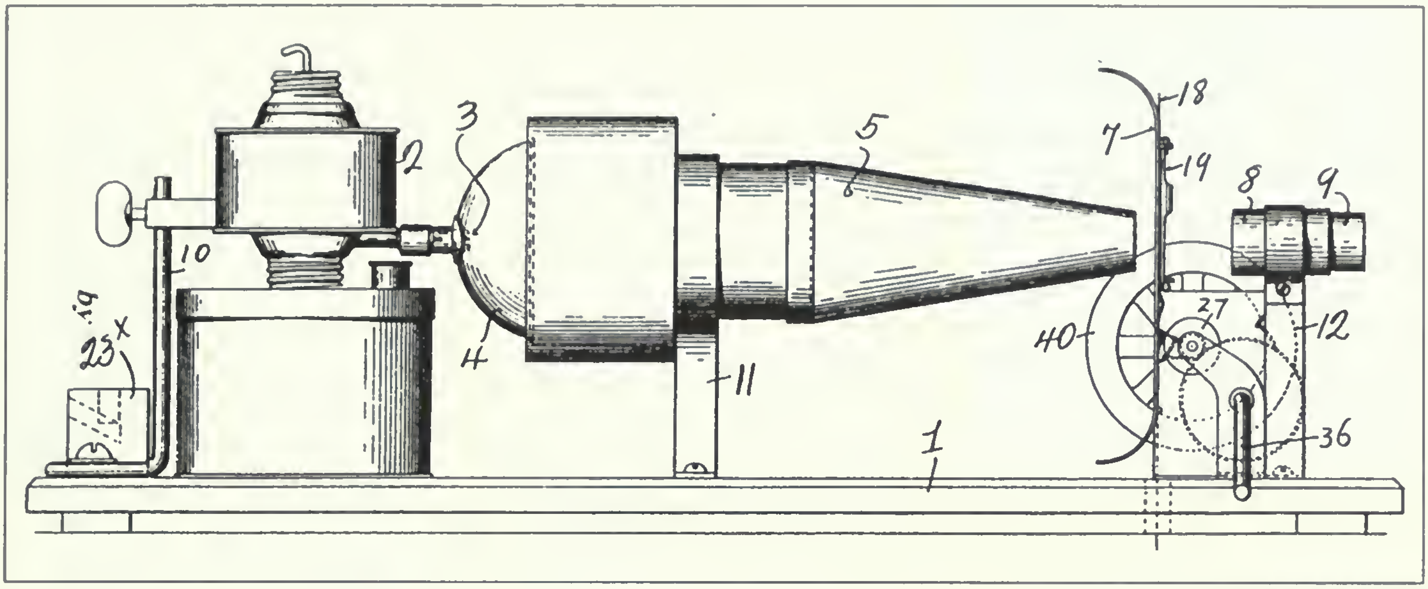

The Vitak Projector was designed and patented (April 9, 1907) by Enoch J. Rector.

The Vitak Projector

by Alan Kattelle

Alan Kattelle, an NHF Advisor, is a retired engineer who has been collecting and writing about amateur motion picture equipment for 25 years. He is currently completing a book titled The Home Screen, *a history of the amateur motion picture industry in the United States.*

At first I wasn't sure if I had heard David Weiss correctly. My wife Natalie and I had just arrived at Northeast Historic Film, looking forward to renewing our friendship with David and Karan Sheldon, NHF's co-founders, and seeing the progress since our first visit, several years ago.

After the pleasantries, I thought I heard David say that someone had just called to say they had a Vitak projector, and David wondered if I was familiar with that machine?

Encountering the Pterodactyl

Well, yes, of course, the name instantly evoked an image, just as if someone says "pterodactyl" you have an immediate image, even though you have never seen one. And so it was with the word "Vitak." Up to that point it was just an image from a 67-year-old article in a long-defunct magazine, describing the genesis of home-movie machines and listing the Vitak as the first home-movie projector.

But in 25 years of studying and collecting such apparatus, I had never seen a Vitak, nor expected to see one. I told David I was interested. I made an appointment with the owners, fortunately in a nearby town.

There was no question that it was the real thing, missing only the original carbide lamp. There was the Vitak logo, painted on the cardboard snout. An offer was made and accepted. The owners were unable to tell us anything of its previous history, just that it had been in the family. They seemed genuinely pleased to see the projector go to someone who knew what it was.

The original Vitak consisted of a small carbide lamp, a "lamphouse," lens support and film advance mechanism, all mounted on a thin pine board, 24 inches long. The film supply reel was mounted on a vertical rod arising from the base near the film gate. There was no take-up, as the film passed through a slot in the base into a basket or bag beneath the table.

The film was 17.5mm wide, center-perforated, one oblong perforation between each frame. The film base was probably nitrate, and the proximity of a lamp flame to a loose pile of nitrate film makes one shudder!

First Family Projector

The source of the films is not known, but a contemporary advertisement for a similar projector (Sears Roebuck 1905 catalog) lists 31 titles, undoubtedly reduction prints from commercially produced short subjects.

All we know about the Vitak is contained in the aforementioned article, "The First Thirty Years," by Merritt Crawford, which appeared in the December 1930 issue of *Movie Makers*. This was the monthly journal of the Amateur Cinema League, an organization of amateur cinematographers founded in 1926 by Hiram Percy Maxim, a member of the inventing Maxim family. (See this issue, page 5.)

Merritt Crawford (1880-1945) was one of the motion picture industry's first historians, and he paid attention to the history of the amateur motion picture field. His brief article in *Movie Makers* gives an excellent summary of the efforts made between 1900 and 1930 to bring the tools of this new art to the nonprofessional. Crawford describes and illustrates ten different amateur film gauges, and describes and illustrates eleven early home cameras and projectors, including the Vitak:

> In America, it is believed, the first individual projector using nonstandard

continued on next page

Natalie and Alan Kattelle with Vitak projector.

Vitak, continued from previous page

film and manufactured strictly for non-professional use appeared about 1902 (sic). It was called the Vitak and was brought out by William Wardell (now it is said, an employee of the Fox Film Corporation) as a mail order article and with the idea of advertising other products. The machine cost only $2.00 at wholesale, being made mostly of tin and scrap wood. It ran film one-half standard size, 17.5mm wide, again with a single central perforation between frames. The reels were of fiber on a wooden spool. In appearance it looked not unlike a torpedo.

Mr. Wardell offered to give "320 pictures that move, absolutely free" with each machine, "scenes and events from all over the world, stirring horse races, exciting prizefights, pictures of President Roosevelt in church, great earthquakes" and many other things in his colorful advertisement of the Vitak. It does not appear however that he received any great call for this pioneer home projector for about the only record now left of the Vitak is the rather frayed advertisement from which the above is quoted and illustrated on the facing page.

The reference to William Wardell is a tantalizing lead, but so far my efforts to track him down have come to naught. But another door has just appeared. Thanks to Charles "Buckey" Grimm, film historian, I have just learned that the Merritt Crawford Papers are preserved at the Museum of Modern Art in New York City. I can hardly wait to open that door!

Auditorium Takes Shape:
Mural of the Century

Art really can transport you. In minutes, a 40-foot mural recently installed in the Alamo Theatre auditorium zips visitors back through the century.

The mural, dominating the auditorium, depicts seven cinematic venues from the 1890s onward, starting with a seaside casino and ending with an example of the multiplexes that prevail today.

They're all in northern New England, including the Empire movie palace in Lewiston, the Ioka Theatre in Exeter, N.H., and the area's first multiplex, the Maine Mall Cinema in South Portland.

Through the images and interpretive texts, the piece not only reminds visitors that movies have been around for 100 years, but points up the role of the movie house as a symbol of changing times. "The places where we see movies reflect a large part of our social experience," says NHF's Karan Sheldon, who directed the mural project.

"When movie houses were on Main Streets and in neighborhoods, we stopped in casually and often," she says. "In the early days of moviegoing the screen was often in an entertainment center such as a waterfront casino, part of a festive excursion. Today an outing to the mall for a movie can be a big deal, too, particularly in northern New England where the drive can be 20 miles or more."

Main Street Design

The mural was created as part of NHF's interpretive history exhibition, *Going to the Movies: A Century of Motion Picture Audiences in Northern New England.* Conceived in 1994 and installed last October, the mural is the product of a team that included Portland artist Toni Wolf and Polly Baldwin of Main Street Design, based in Cambridge, Massachusetts. Specializing in interpretive exhibit design, Main Street's other clients have included the National Park Service and the Smithsonian. The firm has been involved not only in the mural design but also in the planning and design of the entire *Going to the Movies* project, which includes a permanent display at the Alamo.

Mural Artist Toni Wolf

Wolf, a Pennsylvania native who moved to Maine 20 years ago, has painted several public murals in Portland and elsewhere, and was master scenic artist on a Teenage Mutant Ninja Turtles film. Yet she may be best known for exhibitions of her own work, at the Dead Space Gallery, the Barn Gallery and elsewhere in Maine and beyond. Her recent paintings are intensely colored self-portraits that explore dream imagery.

An important source for the mural was a collection of movie-theater post cards, donated by NHF Advisor Q. David Bowers. From these and other images, Sheldon developed a database and a typology indicating changes in structure and function.

Once buildings representing different eras in moviehouse evolution were selected, Wolf, NHF, and Main Street embarked on the design process.

Engaging Chalk Talk

The buildings, rendered in chalky white and yellow against a gray background, are depicted in a style that conveys form with the detail of an architectural drawing, but in a looser, friendlier style.

For one visitor, reporter Jeff Hope from the Bangor TV station WABI, that freehand drawing style is key to the mural's appeal. "The hand-drawn look makes it much more interesting to me," Hope says. "It makes it seem animated."

But Hope, who produced a piece on the mural for WABI TV, adds that the drawing style is just part of an effective design. A number of techniques engage the viewer. He applauds the simplicity of the layout and the chalk-like appearance, which suggests the classroom—look here and you'll learn something.

The mural dominates the auditorium through its size, vigor, and the fact that, until the movie or performance starts, there's nothing much else to look at. "You can't help but be drawn to it," Hope says, "and at least start thinking about it, and start to ask questions."

Special Events:
Alan Berliner Reception and Screening

On August 24, in its ongoing effort to promote independent filmmaking, NHF welcomed Alan Berliner to the Alamo for a screening of two of his works, ***Intimate Stranger*** and ***Nobody's Business***. Where many documentary filmmakers look to politics, history, or sweeping social issues for subject matter, Berliner examines American family life—including his own.

In his first feature, ***The Family Album*** (1986), Berliner meticulously pieced together found home movies and audio to trace family life from infancy to old age.

Berliner looked closer to home for the subject of ***Intimate Stranger***. It profiles his maternal grandfather, an Egyptian-Jewish textile merchant who loomed large in the lives of international business colleagues, but, as the title indicates, remained a remote and mysterious figure in his family's eyes.

Nobody's Business, Berliner's latest, depicts his father, a retired sportswear manufacturer who retains a vital spark and orneriness despite having entered what one reviewer calls "a brokenhearted, reclusive old age." The work won this year's International Film Critics Association Award at the Berlin International Film Festival.

Intimate and Ironic

"What Alan does, which no other documentary filmmaker that I've seen does, is to be intimate and ironic at the same time," said Peter Davis, a Castine resident, author and himself an Academy Award-winning filmmaker (***Hearts and Minds***). Speaking to the Bangor Daily News, Davis continued, "This is an amazing and magical trick that novelists do, but that nonfiction writers and nonfiction filmmakers can't manage."

Davis, who has known Berliner since 1993, welcomed about 60 people to a pre-screening party for the New Yorker and his wife, Anya, at his home. Photographer Patrisha McLean and author Deborah Joy Corey were Davis' co-hosts.

"Alan is really unassuming, really open, and no New York attitude," says McLean. "He seemed really pleased to be there."

A secondary goal for the event was to introduce NHF to Castine, and most of those attending the Berliner event are now new members and supporters.

Despite acoustic problems in the theater, where sound-absorbing materials have yet to be installed and the sound is still a little "live," Berliner and his films were a solid hit.

Enthusiastic Audience

"It was a very responsive audience," Davis reports. Viewers ranged in age from the teens to the 80s; the latter group included one particularly discerning member, writer Samuel Taylor, whose credits include the screenplay for ***Vertigo*** and both the stage play and original screenplay for ***Sabrina***.

"He told me how enthusiastic he was," Davis says, adding, "The non-professional crowd, which of course was most people, thought these were two terrific films."

The intermission and the Q&A session that followed the films revealed the provocative power of Berliner's work. "Everybody was talking a lot, because his movies were so insightful," McLean says. "They were personal to him, but they brought up different issues with everybody. It caused a lot of conversation and comments, so it was really stimulating."

"People were just captivated by these lives he was exploring," says Corey. "He has an unusual approach, an ability to get under the skin."

In particular, ***Nobody's Business*** seemed to touch many viewers. Corey told Berliner how lucky he is to have such a father. "It's so rare to have that ability to be completely frank in a father-son or father-daughter relationship," she says. "I think that's a gift." ■

The Family Album, *on videocassette, may be borrowed free of charge by Northeast Historic Film members through NHF's Reference by Mail service. Thanks to Alan Berliner.*

Milestone Film and Video, 212 865-7449, distributes Alan Berliner's work.

Peter Davis, far right, and Alan Berliner, seated, with guests at the August reception in Castine, Maine.

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Calendar:

A Workshop on Preserving Home Movies

March 14
Museum of Fine Arts, Boston

11 a.m. Screening of examples in Remis Auditorium.

1:30 p.m. Panel discussion in Riley Seminar Room.

Museum of Fine Arts ticket office
617 369-3770

A workshop will be held at Boston's Museum of Fine Arts on Saturday, March 14, on the preservation and use of home movies and other non-commercial films. Presenters will speak about ways to identify, use, store, and preserve film gauges including 16mm, 8mm, Super 8mm, and such rarities such as 9.5mm and 28mm.

Alan Kattelle, immediate past President of the Movie Machine Society, is an expert on amateur film technology. (See article on the Vitak, page 15.) He will demonstrate types of hardware used to record and project film through the decades.

Karan Sheldon, co-founder of Northeast Historic Film, will discuss film storage ideals and realities, and share examples of cooperative curatorial and outreach activities.

Toni Treadway, of Brodsky & Treadway, is co-founder of the International Center for 8mm Film in Rowley, Massachusetts. She will talk about identifying old film, looking for signs of deterioration, preventing damage in handling, where to get help, and preservation options.

Home movies benefit from attention to their condition, proper storage and handling, detailed labeling, and planning for permanent archiving. Simple steps taken by families and community institutions can result in extending the life of this irreplaceable record of daily events in the region.

Our Stories

Saturday, April 11
Alamo Theatre, Bucksport

Maine Public Television will present a new documentary series, *Our Stories*, at the Alamo Theatre, 379 Main Street, Bucksport, on April 11. The series is funded by the United States Department of Agriculture.

In each 60-minute documentary program, one of four Maine families will show how they have survived and adapted in rural Maine. Members of the families will be present at the screening.

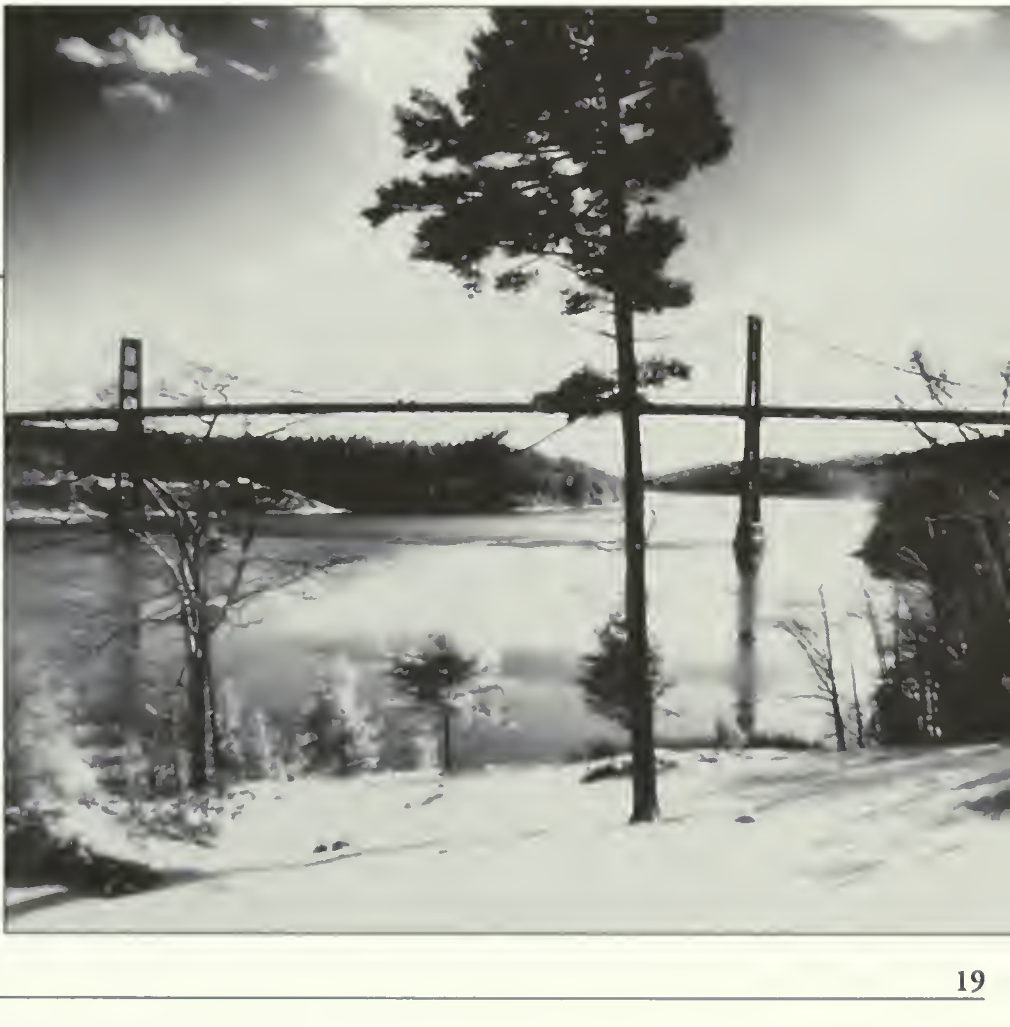
There is no charge. For more information call Bob Libbey (Maine) 800 884-1717; (from outside Maine) 207 783-9101; or email him at blibbey@mpbc.org. Information is available on the web at www.mpbc.org.

In Memoriam

We remember Joel White, who, with his family, donated 16mm projection equipment and film of family life.

And we remember Gretchen Gaffney, who did lab work and shot photos for NHF, including the bridge across the Penobscot River.

The board and staff of Northeast Historic Film express gratitude for these memories, and condolences to the families of Joel White and Gretchen Gaffney.



Jay Craven, Isaac Kestenbaum, and Myles Poland at The Alamo Theatre.
Photo courtesy The Ellsworth American.

Film Director Works With Students

Vermont filmmaker Jay Craven, director of the new feature *A Stranger in the Kingdom*, held a workshop for high school students December 4 at The Alamo Theatre.

Myles Poland and Isaac Kestenbaum, juniors at George Stevens Academy in Blue Hill, Maine, projected excerpts from their videos *Plungerman* and *Plungerman II* as a basis for discussing character development and action.

The students planned the event. Craven, an experienced teacher and mentor, crossed three states to lead the class. Volunteers Jill Knowles and Valerie Felt McClead helped make it happen—and MacLeod's Restaurant provided supper.

Many Schools Participated

The auditorium's 125 seats held students from Bucksport, Hampden, Dover-Foxcroft, Ellsworth, Bangor, Orono, and Deer Isle. Also present were arts, social studies, and English faculty.

Stuart Kestenbaum, Director of Haystack Mountain School of Crafts, says, "This event was a wonderful way to inspire students, and a great use of a resource like Northeast Historic Film. It's the kind of program that lets kids know that they are not alone in their art, and that they have peers with similar interests. Hearing a committed professional like Jay Craven talk about his films and filmmaking was inspirational."

The students proceeded to The Grand in Ellsworth for the preview of *A Stranger in the Kingdom*, followed by a question and answer session on the challenges of independent production. Craven talked about the collaboration with author Howard Frank Mosher.

A Stranger in the Kingdom is the center of a trilogy based on books by Mosher, starting with *Where the River Flows North* (1994), and culminating in *Disappearances*—set on the Canadian border during Prohibition.

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Summer 1998

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Campaign Progress

NHF's capital campaign is gaining momentum in its goal to raise $2.4 million for building renovation, archival storage space, preservation technology, and to create a public study center. As the Board and staff move from the quiet stages of the campaign to an increasingly public phase, *Moving Image Review* will include updates on fundraising, and on progress at the Alamo Theatre.

Bucksport Town Council Answers $64,000 Question: Yes!

In a 6-0 vote, the Bucksport Town Council in May included $64,000 for the Alamo Theatre in the town's supplemental capital improvement budget. If approved after a hearing, the funds will be disbursed over two years—and will help prepare the 125-seat theater for public programs, enabling NHF to start an exciting series of events in the fall. Acoustic panels, carpeting, safety rails, lighting, and sprinkler systems will be installed over the summer.

Camden National Bank Makes Pledge

After opening its Bucksport branch, Camden National Bank didn't waste a moment before pledging $5,000 to NHF. In presenting the first installment, leaders of the Maine-owned bank emphasized their interest in supporting projects that benefit the local community.

What is a Regional Moving-Image Archives?

This issue attempts to define regional moving-image archiving with topics representing our collections and activities. Some show connections between the regional and national spheres, such as glimpses of homegrown luminaries John and Francis Ford, and at the national preservation movement. Other topics look within the region at some unexpected history represented in the collections, and at valued links with people such as volunteer Jane Beal and Advisor Eric Schaefer.

The United States has no single national film archives. Instead, the national collection, as archivists call the aggregate of moving images in this country, exists in many collections, each with its own focus and institutional structure. Many have a regional mission.

Three areas of service stand out:

- Preserving and providing access to moving images of regional interest;
- Teaching about moving-image preservation in the region;
- Helping films and related materials reach repositories whose missions match the content, thus ensuring maximal preservation and accessibility (see sidebar, Page 5).

There has been virtually no federal financial support for those regional organizations that, on their own, help preserve the memory of the American people in moving images and sound. Recognition comes more often from producers and their audiences who find

continued on Page 5

A 35mm nitrate negative requiring preservation—a record of work in northern New England. Cary Maple Sugar Company, Philippe Beaudry Collection. Frame enlargement by Karin Bos.

The Movie Queen visits a Newport, Maine, grocery in 1936. Frame enlargement by Karin Bos.

Executive Director's Report

I am pleased to report that Nathaniel Thompson has joined the NHF Board. Nat has spent most of his career, so far, working at WCSH-TV 6 in Portland, Maine. He brings to the Board much-needed expertise in matters pertaining to our television holdings. Nat and his wife Peggy have been appreciated supporters of the archives. Welcome, Nat!

New Horizons in Education

Over the last few months many exciting ideas about the educational use of our collections have been emerging.

Board member Martha McNamara has been spearheading thought and action on our educational mission. Close to home, we've had a series of meetings with Bucksport Superintendent of Schools Marc Curtis, Curriculum Development Director Elaine Emery, Miles Lane School Principal Carol McRae, and—during a stimulating in-service day—30 members of the Bucksport High School faculty.

The result has been a clearer understanding of how to make the facilities and collections of Northeast Historic Film most useful for the schools. These efforts will help us develop a range of offerings that will ultimately benefit schools throughout the region. We look forward to nurturing an exploration of areas such as visual literacy, media history, and cultural history, as they relate to a regional archives. On Page 11 you can read more about our developing study center.

Danny Patt and *The People's Century*

Silent film accompanist Danny Patt is featured in the motion picture episode of the new PBS documentary series *The People's Century.* Patt, a Maine resident, has worked with NHF since 1989 to boost the appreciation of the art form (he is shown with elementary school students in *Moving Image Review*'s Winter 1998 cover photo). The series looks at significant developments in the century from a global perspective. Danny Patt's inclusion is an appropriate tribute to a talented musician and a caring performer.

Picture Perfect

As we go to press, posters of feature films with New England themes, a gift of John Lowe, are ready for installation along the east wall of the auditorium. Stop by for a look at these evocative posters of Hollywood films made or set in New England, including ***Little Women, The Whales of August, Mermaids, Dolores Claiborne,*** and ***The Man Without a Face.***

Thanks to Board, Advisors, and Members

I'd like to thank NHF's Board for its support in recent months, in helping to advance the capital campaign. Each one's advocacy is immensely important to the organization.

Thanks also to our growing group of Advisors. They have contributed in many ways, and it's always a joy to be with them.

And I'd like to personally thank each member for new or continuing support. You are vital to communicating our goals, and NHF would not exist without you there, offering encouragement, using the collections, and enjoying the archives.

Fred Oettinger, a Board member, told recently of sharing film of ice harvesting, once an important regional industry, with his children. His kids, like many people, thought ice comes only from refrigerators. There is nothing like the immediacy of actuality film for showing how different things were, not so long ago.

Weiss

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Collections:

Turn of the Tide

"Cooperation, that's what we need on the coast. But we've got to learn to pull together."

Ernest Maloney, Birger Magnuson, and other participants in Turn of the Tide, *from the publication Maine Cooperatives Along the Coast, January 1943. Courtesy Vinalhaven Historical Society.*

Those words from a film in the Vinalhaven Historical Society Collection at NHF ring as true today as they did in 1943, when ***Turn of the Tide*** was released.

Back then, the problem was artificially low prices at the dock for lobster. Today, it's the complex issue of fisheries management—not only for lobster, whose current population boom seems to belie warnings of a crash, but for species like haddock and cod, where the crash has come.

Then and now, cooperation among people who fish is a huge first step. In the 1990s, the creation of lobster councils under Maine law is giving meaningful representation in the management of the resource. In the 1940s, as ***Turn of the Tide*** illustrates, lobstermen gained financial stability and new clout in the marketplace by forming credit unions and other cooperative associations.

Fascinating Continuity

"I think people in the industry would be fascinated by it," says Robin Alden, of Stonington, Maine. Alden was commissioner of the Maine Department of Marine Resources in the King administration until last November, and was founding editor of *Commercial Fisheries News.*

"My husband Ted and I watched it, and we loved it," Alden says. Ted Ames, a Vinalhaven native, is a lifelong fisherman. "It amazed us how similar so many of the expressions and ways people operated are to [those] now," she adds.

Shooting in Port Clyde, producer James McPherson and writer Mary Ellicott Arnold cast Maine lobstermen and their families in all the roles. They were instructed to act for the camera with dialogue to be dubbed in later. If the plot is melodramatic and the acting self-conscious, the images of the coast and its people are pure gold.

Harmon Foundation Work

The film was created under the auspices of the Harmon Foundation, a socially progressive organization founded in the 1920s and perhaps best known for creating the Harmon Collection of African-American art at the National Portrait Gallery. Another funder was the Cooperative League of the U.S.A., forerunner to today's National Cooperative Business Association.

The film depicts a lobstering culture brought to the brink by dealer pricing that doesn't even meet the workers' expenses. The central character, Herm, is the stereotypical stubborn Mainer, who holds hard grudges and rejects any notion of cooperative effort.

Co-ops Continue

The community's precarious existence is exemplified by one character, Milt, who tries to solve his financial problems with one desperate trap-setting run. Milt's tragic end and the collapse of lobster prices galvanize the community into forming a credit union.

Finally—just before a parade of vignettes representing the real-life success stories of the cooperative movement—Herm sees the folly of his ways and plunks his quarter down with the other founding depositors.

"Many of those co-ops survive to this day," says Alden.

The film's message has particular resonance now, "as we change the governance structure in lobster and form these lobster councils," Alden explains. "It's a pioneering new type of management, and the whole issue of whether fishermen can have the group work together for the benefit of their fishery is what people are thinking about right now."

If pricing is no longer a front-burner issue—thanks in part to the cooperative movement—it's an issue still. In part because lobster populations are so high that a lot of new dealers have pumped a lot of new money into the business, "lobstermen aren't at the mercy of dealers the way they were back then," Alden says.

But a handful of big dealers can continue to set basic prices, because of the perishable nature of the product. Lobsters are hungry—that is, most catchable—after they molt, and so the summer molting season creates "this huge pulse of lobsters that starts in the south and moves east along the coast," Alden explains.

"Those lobsters are weak, they're relatively soft-shelled and they don't keep well, and lobstermen have to get rid of them. And so they're really captive at that point. There are some very large players in the lobster market that pretty much dictate what the price is. You can watch the lobster prices along the coast move in unison up and down."

Lobster catchers and dealers remain locked in an embrace of mutual dependence and dislike, Alden says. If, as ***Turn of the Tide*** tells us, the value of cooperation is timeless, so is something a fisherman once said. " 'Every time a dollar changes hands, you've got different interests,' " he told her. "And that's absolutely true." ■

National Film Preservation Foundation

Meet Director Annette Melville

It's not news that film stock deteriorates over time. What may be a surprise, though, is that American films are disappearing faster than film archives can preserve them. Now preservation organizations like Northeast Historic Film have a new ally in the race to preserve America's film heritage.

Mandated by a 1996 Act of Congress, with Vermont Senator Patrick Leahy playing a lead role, the National Film Preservation Foundation (NFPF) will be active by autumn. The NFPF is poised to be a significant new funding source for preservation projects, and just as important, will serve as a facilitator and public proselytizer for such efforts.

Public education is central to the foundation's mission, all the more because of the types of film projects the NFPF will concentrate on. It will focus on "orphan" films, those works unprotected by any commercial interests and therefore dependent on public support.

High-tech restoration jobs on Hollywood classics have received plenty of ink, says NFPF Director Annette Melville. "You go to the video store, and you see how the word "restoration" adds a cachet to materials in re-release."

But in a nation full of filmmakers, Hollywood represents just the tip of the cinematic iceberg.

"That's really what our Foundation is about," says Melville, "to try to show the breadth of American filmmaking and the diversity and richness of materials that were made throughout the United States—and not just in the studios."

Scorsese and Other Angels

The Foundation was created in response to two industry-wide studies initiated by the National Film Preservation Board of the Library of Congress, coordinated by Melville, who combines expertise in library science and public policy, and her husband, film scholar Scott Simmon. The studies can be accessed through the NFPF website, at *www.filmpreservation.org/index.*

Film Preservation 1993 documented the crisis. Of all American movies made before 1950, the researchers found, only half survive. Fewer than 20 percent of feature films from the 1920s exist in complete form. For the previous decade, it's 10 percent.

A key recommendation in the second study, *Redefining Film Preservation: A National Plan* (1994), was the establishment of a national, non-profit charitable organization to spearhead preservation efforts. Congress legislated the NFPF into existence in October 1996, but denied it access to public money until the fiscal year 2000, when it becomes eligible for federal matching funds.

Startup gifts came from director Martin Scorsese, an NFPB board member, and from the Film Foundation, a filmmakers' group that Scorsese started in 1990 to address this issue. Additional support came from the Foundation of the Academy of Motion Picture Arts and Sciences and the Association of Moving Image Archivists.

The Foundation got to work in November 1997, with Washington, D.C., lawyer Eric Schwartz as pro bono executive director and Melville, based in San Francisco, as director. Along with Scorsese, the NFPF board includes Chairman Roger Mayer, president and COO of Turner Entertainment, actor Laurence Fishburne, and, ex officio, Librarian of Congress James Billington.

"We see our programs focused in three areas," says Melville. "There will be a direct grant program for physical preservation, access and education projects. Second, we want to work as facilitators for group actions, helping archives work as consortia," to apply for major support.

Third, she explains, the Foundation will commission projects, including publications, symposia, and other outreach and education efforts.

The Foundation's fundraising success continues, with more than a quarter of a million dollars coming into the coffers since December 1997. Central to the mission are in-kind gifts coming from film preservation labs across the country, donations the Foundation hopes to make available by autumn. These gifts, valued at more than $50,000 per year for three to five years, are especially valuable in view of the high cost of film preservation.

Grants in Action

Two film preservation grants within recent months benefit NHF's curatorial and outreach programs. Funds were also received from a labor union to support preservation of their history in moving images.

Maine Community Foundation

The Maine Community Foundation's Expansion Arts Fund gave a grant of $3,500 to support "*Evangeline* in Maine: Musical Performance and Film Preservation." The project's purpose is to commission a new print for the archives from the 1929 *Evangeline,* starring Dolores Del Rio, recently restored by the UCLA Film and Television Archive.

The Acadian Archives/Archives acadiennes and Northeast Historic Film requested the grant to support presentations of the film with live music.

The Maine Community Foundation is located in Ellsworth, Maine. Its website is *www.mainecf.org.*

AFI/NEA

The American Film Institute's National Center for Film and Video Preservation, with matching funds from the National Endowment for the Arts, awarded $2,780 to preserve two 16mm films, *The Movie Queen, Lincoln,* and *The Movie Queen, Newport.*

They were shot by Margaret Cram, a member of the Amateur Theater Guild of Boston. She traveled through northern New England and New York with a camera and a troupe of actors. Cram made arrangements with local merchants to sponsor a production that included production and screening of a film invariably called *The Movie Queen,* and a stage show.

UPIU Local 14, Jay, Maine

In May, United Paperworkers International Union, Local 14, in Jay, Maine, made a contribution of $1,170 for the preservation of videos of the 1987 strike against International Paper Company. This project, reported in the winter 1998 *Moving Image Review,* consists of more than 200 hours of documentation of a community and an industry.

continued from Page 1

in the regional archives a great source for interpreting cultural history.

Northeast Historic Film collects, preserves, and makes available to the public film and videotape of interest to the people of northern New England. NHF focuses on Maine, New Hampshire, Vermont, and to some extent Massachusetts.

Concerned with the shared culture of this region, NHF forges links with people, within the region and beyond, who care about preserving the Northeast's heritage.

Archival Structures Vary

Are there other places like Northeast Historic Film? Yes, although few are independent nonprofits. More commonly a regional archives belongs to another institution. This arrangement affords an established constituency and institutional security. But there may be a downside, such as budgets determined by other priorities and vulnerability to the politics of a larger institution.

In Canada, provincial archives represent the geography of moving-image archiving. Although the United States has no such system, several state archives and universities have taken on moving-image collections—among them the Mississippi Department of Archives and History, the University of Kentucky, and the West Virginia Division of Culture and History.

The National Collection & Shared Storage

The national collection is a work in progress. The national moving-image preservation plans cited by Annette Melville on Page 4 prescribe steps for securing this heritage, including the initiation of regional study and storage centers.

NHF plans a 3,000-square foot wing intended as a shared storage facility, and seeks partner institutions desiring improved climate control and curatorial care for their film and video. A consortial arrangement will lower the cost for individual institutions and raise the common standard of storage. The facility will demonstrate how sharing development and maintenance costs in a not-for-profit sphere can benefit the public.

New Service for Regional Archives

A similar principle would apply on a larger scale. While all archives are distinctive, all could benefit from a common voice expressing shared goals and needs. A moving-image interest group is needed to speak for regional archives.

This is particularly urgent in the area of television preservation. There are far too few local and regional TV archives, and most of those are dismally underfunded. So little is known about local-TV preservation that on a map of the nation "here lie dragons" would say it all for the areas with virtually no connection to the moving-image archival community.

The Association of Moving Image Archivists is launching an interest group for regional archives, led by Lisa Carter of the University of Kentucky (*lisac@pop.uky.edu*). The AMIA website, found at *www.amianet.org*, will feature links to regional archives and an online discussion list.

Dolores Del Rio as Evangeline in 1929. Courtesy of the Academy of Motion Picture Arts and Sciences.

Sharing Our Discoveries

Film is often offered to the archives. Much of it relates to northern New England. But other material, too, reaches NHF's door, including dramas, newsreels, animation shorts, and comedies that are important because in the era represented very little survives. Here are some examples:

The End of the Rainbow (1916), a Bluebird five-reel film. Very little survives of Bluebird's output.

The Simp and the Sophomores (1915), the earliest surviving film appearance of Oliver Hardy.

Aladdin (1907), and *Sambo as Footman* (1909), Pathé, the latter a viciously racist film.

These and other films have been transferred to institutions including the Museum of Modern Art, UCLA Film and Television Archive, George Eastman House, and the Human Studies Film Archives.

NHF serves as an intermediary between, on the one hand, its most important supporters—the interested public—and on the other, the established public archives from which NHF has learned so much.

Regional archives are essential. They enrich the national holdings and the public understanding of them—and they deserve increased financial support from corporations, foundations, and state and local funders.

Archie Stewart in 1985. Photographed by Rex Sauls at the wedding of Archie's granddaughter, Mary Kelly. Courtesy Mary Kelly and the Stewart family.

In Memoriam: Archie Stewart

Thomas Archibald Stewart died on March 11, 1998, at home in Newburgh, New York. He was born in 1902. His local paper called him a man who gave with "amazing foresight, leadership, fairness, generosity, devotion and love to the community."

This describes his relationship with film preservation, too. His life work on 16mm film and video, which he and his family donated to Northeast Historic Film, is one of the outstanding moving-image records in the archives. His foresight in helping see these materials preserved sets a standard for service to future generations.

Archie Stewart was delightful to work with. Answering the phone, he would say, "Old Man Stewart here."

In 1937 Stewart wrote an article for *Movie Makers,* the magazine of the Amateur Cinema League, titled "A talkie movie maker speaks." In it he recounts his experiments with amateur sound. "I have a friend, a Maine guide, who is, in his part of the country, as celebrated a story teller, humorist and droll character as was Will Rogers to the rest of the world. I made a four hundred foot sound reel of some of this friend's tales and jokes, that our group loves so much."

Stewart's film of the guide's stories is invaluable. But so too are his film and sound experiments at home with members of his family. He filmed everyday things like a children's tea party and a toddler dancing with the television's *Romper Room.* In such scenes there is magic and real life.

Volunteer Portrait: Jane Beal

"Extraordinary" describes both the commitment and the abilities of Jane Beal, the NHF volunteer who is cataloging the *Archie Stewart Collection.*

Once a month Jane makes the nine-hour round trip to Bucksport from her home in Cambridge, Mass., to spend a day on the Stewart Collection, donated in 1994 by a prolific amateur filmmaker from Newburgh, N.Y. (see companion story).

Jane, 43, is well suited to the job: She works in the Film & Video Resource Center at Boston's WGBH-TV, a major producer of documentaries for public television—"television as it should be," she says. The Resource Center is a regional archives of national significance, so to speak, holding some 340,000 videotapes and 10,000 film titles. Outside producers can buy footage ranging from WGBH's own acclaimed programs to general subjects recorded on public domain and house footage.

Jane is a film researcher, casting a global net for all manner of images. "It's very fun," she says. "They pay me to look at films and photos."

One Man's Vision

Her work at the Alamo is the same but different: instead of scouring the world for images on every topic, she's seeing the world through images made by one man.

Jane is adding visual descriptions to the records for the Stewart Collection—a collection that includes 175 reels of 16mm film, shot between 1926 and 1985, and 1,200 minutes of VHS videotape, shot between 1989 and 1993. Her descriptions enhance Stewart's own remarkably thorough notes.

Jane is currently immersed in the film, which has been transferred to videotape for reference. Each cassette contains three 16mm reels, about an hour's worth; generally she can process three tapes a day.

While WGBH has equipped Jane well for the job, NHF's requirements are different. For a WGBH project she mounts "a very targeted attack at a very huge amount of material," she explains. "We tend to list literally every shot on a tape. I had to learn—and I still struggle with it every time—to cut that back a bit."

Jane has been intrigued by Stewart's technical progress through the years, as he experimented with new technologies. Newsreels in the collection add historical context. "I'll come across the *Hindenburg* disaster or a fight between a cobra and a mongoose," she laughs. "You never know from one reel to the next what you're going to encounter."

A Graceful Aging

But what's most appealing as Jane sits through these scenes from a life is the change over time. The people, things they do, places they go, all recur and recur—but they do not, naturally, remain the same.

"People age, and particularly gracefully," Jane says. "It's a family that seemed to enjoy living their life in front of the camera, and that is obviously an interesting thing—particularly for [an observer] who has a few decades under her belt. You're a bit more attuned to the stages of life."

"There are moments that just resonate," she continues. "There's one film that I got a kick out of fairly early on, of one of Archie's two daughters feeding a bird from her hand. It just reminded me of hours my sister spent training a chickadee to eat from her hand."

Hence the value of amateur film. Until this century, Jane points out, history has generally been recorded by the wealthy, the rulers, the winners. "But 20th-century technology has allowed individuals to capture their story in an immediate way that can be shared with people."

Preserving work like Stewart's goes to the heart of a regional archive's mission. It's in knowing how the material relates to its time and place, Jane explains. "There's an understanding of the people and the places and the activities, imparted just by being part of that environment."

"From a purely selfish perspective of someone seeking footage, when I'm throwing out a broad net, I naturally look in the regions where the activities occurred, hoping to find some gems," she adds. "Places like Northeast Historic Film give me a really good starting point."

Collections: TB Social History in Film

NHF's mission directs it to illuminate the present in the light of the past, and sometimes that happens in unexpected ways. Such is the case with the Talbot and Barbara Hackett Collection.

The five 16mm reels donated by the Hacketts, of Warren, Maine, were shot in 1934 at the Western Maine Sanatorium, in Hebron. Even as tuberculosis threatens a resurgence, it's intriguing to visit that institution and the philosophy behind it.

Decades after tuberculosis exited from everyday reality, its stereotypes stay with us. The dying beauty made exquisite by her pallor. Kafka feverish over his pages.

The persistence of such romanticized images is a measure of TB's impact. Such histories as Sheila Rothman's *Living in the Shadow of Death* show how evolving treatments for TB, once America's most serious health threat, wrought dramatic social change.

Fresh Air vs. Bacillus

Witness the sanatorium movement. Once people realized how the tubercle bacillus spread, isolation was the order of the day. The sanatoriums tried their best to support the patient's own recuperative powers, but their real contribution lay in getting the afflicted away from the healthy.

The Hackett films make the best of the situation. Writer-producer Bill Sinclair and cameraman E.O. Irish concentrated on festivities—a Fourth of July celebration and a day of winter frolics—virtually all filmed outdoors. (Film speed also determined the choice to film in natural light.)

"It was the idea of fresh air," explains Marge Anderson. Anderson is head of library services at Mercy Hospital, in Portland, Maine. A historian, she owns the Western Maine Sanatorium's paper records.

Tuberculosis was thought to be a product of dirty, crowded cities, Anderson says. "They believed that fresh air, sunshine and a healthful way of living would protect the people who already had tuberculosis, and enable them to cure themselves."

Fate and the Flea Market

Anderson and Dr. Richard Kahn, of Union, discovered the sanatorium materials at the Hacketts' flea market. One of four sanatoriums in Maine, the Hebron facility opened in 1901.

Dr. Lester Adams, longtime director, kept many of the records when the facility closed in 1959. He died in 1971, survived by his wife, Violet. The Hacketts purchased the contents of the Adams household, in Thomaston, following Mrs. Adams' death in 1991.

They didn't know what to do with the sanatorium records and the films, says Mrs. Hackett. "The ordinary person wasn't going to buy them," she says. "They said, 'If you want them, take them,' " Anderson recalls.

Dr. Kahn noticed the films as he and Anderson were leaving the market. He suggested that the Hacketts consider donating them to NHF, with which, as program chair for the Union Historical Society, he has a longstanding relationship.

The Hacketts wanted to ensure that the films went where they would be wanted. "The films might do someone some good someday, but it had to be the right person," says Mrs. Hackett.

From Compulsion to Suggestion

Tuberculosis, around the turn of the century, brought the public health establishment into being, says Anderson.

Today, as our views of individual rights have evolved, the public health system's role has become one of providing information and guidance. In view of contemporary pandemics, that role is not always considered adequate. In 1934, the system was accepted as being appropriately authoritarian.

"The public health system was able to march in with tuberculosis, take charge, isolate the people, treat them, track down anyone who was in contact with them, discover if they'd been infected, and treat them," Anderson says.

In addition, in view of the way TB has been romanticized by people who haven't had to live with it, the films' role as pure historical record shouldn't be underestimated. "This is pretty unusual, it seems to me, seeing people in a sanatorium," says Dr. Kahn.

TB's Real Face

The films are thought provoking as much for what they don't show as for what they do. There are glimpses of the buildings on a lovely site in Maine's western hills, and views of patients on the screen porches. One emaciated, bedridden woman with a dazzling smile puts a real face on the situation.

But mostly we see activity: sports, parades, roughhousing. Who'd have thought that there'd be so much energy at a sanatorium? Moreover, so few of these activities remain in our repertoire.

The Fourth of July festivity includes such archaic games as potato races and a rolling pin toss. (A dummy in male clothing is the target.) A skit depicts a shotgun wedding. A parade through the grounds includes a blackface minstrel band. More has changed than how we treat disease.

Western Maine Sanatorium patients in 1934. Talbot and Barbara Hackett Collection. Frame enlargement by Karin Bos.

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Industry Historical Society
Island Nursing Home

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John and Francis Ford in New England

"Frank Feeney, known in the moving picture world as Francis Ford, one of the country's leading emotional actors of the movies, a Portland boy, is home for his first vacation in many years, visiting his parents, Mr. And Mrs. John A. Feeney of Sheridan street."

—*Portland Sunday Press & Portland Sunday Times,* Nov. 14, 1915

Feeney's vacation was hardly restful. Well-established as a director and actor for the Universal Film Co., Feeney spent his break from Hollywood writing, casting and shooting two movies in Maine.

Though ***Chicken Hearted Jim*** is now a lost film, and ***The Yellow Streak*** was apparently never released, Feeney's productive homecoming resonates gently through the Northeast 83 years later. As the weeks of Maine location work for the Costner-Newman film ***Message in a Bottle*** have shown, it's still no trifle for Hollywood to visit New England. Although the contrast in working styles is noteworthy: Feeney shot the two-reeler ***Chicken Hearted Jim*** in three days.

More interesting, in view of a celebration taking place in Portland this summer, are Feeney's personnel decisions. For ***Jim,*** in which he also starred, his cast was entirely local, including his parents, two sisters, two nieces, the local police chief, and a herd of Elks.

At the top were Feeney and his brother, 21-year-old Jack, then a year into a film career that would end with 136 films, six Oscars and an enduring reputation as one of the world's greatest directors.

Born in Cape Elizabeth, youngest of 13 children, John Martin Feeney grew up in Portland, earning the nickname "Bull" through his aggressiveness in high school sports. Adopting his brother's professional surname and occupation, John Ford went on to eclipse Francis, whose film career had dwindled to occasional character roles by the time he died, in 1953.

From July 6-12, Portland celebrates John Ford with a film retrospective and the dedication of a statue at Gorham's Corner, near where Feeney père opened a pub in 1897. (Like many other historic sites in Portland, the location at Center and Fore streets is now a parking lot.)

John Ford and his family, photo by Melbourne Spurr, Hollywood. Courtesy George Eastman House Motion Picture Film Stills.

Linda Noe Laine, once a close friend of Mary Smith Ford, the director's wife, is primary donor for the statue. At a press conference in March, celebration director Jack Dawson said that Laine offered her support after learning that Portland lacked a permanent Ford memorial—a discovery, Dawson said, that "appalled" her.

Which goes to show that underestimating the regional voice in film is a two-way street. Apart from a 1970 Ford film festival in Maine, Portland till now has had little to say about him—despite the fact that this son of a major seaport, a town 15 percent Irish in the year 1900, proclaimed his complex heritage in ways large and small.

The Irish aspect dominates, and it's true that Ford made many fewer Easterns than Westerns, but he did reveal other dimensions of his origins. He covered Longfellow for Fox with the 1922 interpretation of ***The Village Blacksmith.*** The 1924 feature ***Hearts of Oak*** (like most of Ford's silents, now lost) is a tale of New England seafarers. Ford was briefly one of those, playing hooky to work on a Portland tugboat for 10 days. ***Dr. Bull,*** a 1933 comedy-drama starring Will Rogers, paints an unflattering picture of New England village life.

Like New Winton, the gossipy home of Dr. Bull, Portland has finally learned its lesson in the treatment of its talented offspring. Next month's tribute, complete with appearances by Ford film actors and other colleagues, comes better late than never.

For information about the John Ford Celebration, call the Convention & Visitors Bureau of Greater Portland, 207 772-5800. ■

Where Are They Now?

John Ford's "lost" films, and other titles of interest to the region, may still be out there. For information on several titles NHF would very much like to find, please check the website at *www.acadia.net/oldfilm/.*

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Karan Sheldon, Blue Hill Falls, Maine. Co-founder of NHF. Board, Maine Folklife Center and Friends of Fogler Library, University of Maine. Co-chair, Committee on the US National Moving Image Preservation Plans.

Nathaniel Thompson, South Portland, Maine.
Television professional, 1983-1998 with Maine Broadcasting Company. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH and WLBZ to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, Maine. Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C. Founder, Smithsonian Institution Human Studies Film Archives. Co-chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

The Advisors of Northeast Historic Film are individuals who have an interest in the work of the moving image archives as an organization with a vision for film, video, and digital preservation, with broad public access.

The establishment of the Advisors group is based on the archives' need to move into new territory for public programs, archival storage, and educational outreach. Advisors' leadership is needed to assist the staff and board in making decisions and connections in order to achieve these goals.

Gillian Anderson, musicologist, conductor, and author of *Music for Silent Films, 1894-1929.* Washington, D.C, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music,* a history of the Thanhouser Company, and other books. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass,* and director of the documentary feature *Hearts and Minds.* Castine, Me.

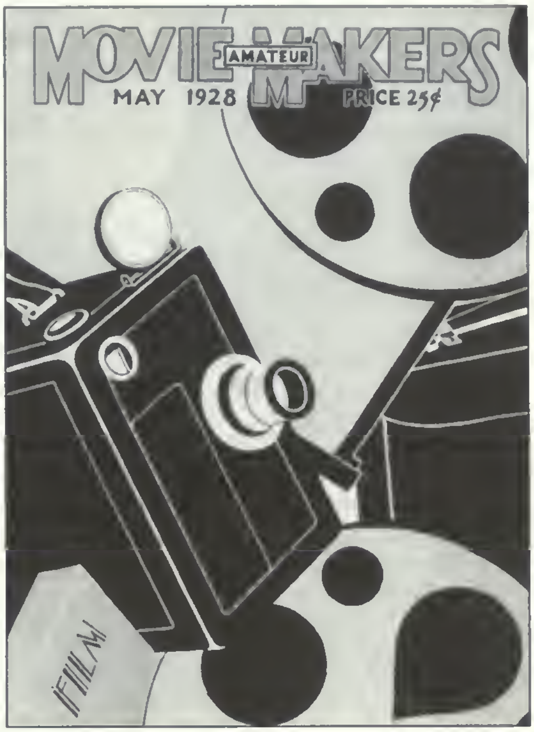
Alan Kattelle, author of a forthcoming history of amateur film and cinematographic researcher. Hudson, Mass.

Eric Schaefer, Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press).

Samuel Suratt, Archivist for CBS News for 25 years. Archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Robert W. Wagner, Ph.D. Emeritus professor of history and audiovisual communication with an interest in amateur film, archiving and nontheatrical film. Arlington, Ohio, and Readfield, Me.

The Study Center:
Film Scholar Eric Schaefer



Amateur Movie Makers, *a journal of the Amateur Cinema League, "Heralding the Motion Picture of Tomorrow." Q. David Bowers Collection, NHF.*

"You can have the world's greatest archives, but if you have no way for people to use the material, then you're not really serving your function," says Dr. Eric Schaefer, a film historian and new member of the Northeast Historic Film Board of Advisors.

Creating an NHF Study Center, Schaefer believes, is a way of saying, " 'Our doors are open, come in, make use of our material.' And that's important for any kind of an archives."

"At least, the bones are there," says NHF co-founder Karan Sheldon: the videos, the books and other documents, the finding aids and viewing facilities at the Alamo, all available for research use. "So we're open as a no-frills center. But we need to complete the space, add staff, build the library, and acquire more technology." Ultimately, she hopes, the NHF Study Center will offer a variety of activities and even formal study opportunities.

The participation of a scholar/advisor like Schaefer is key to planning and operating the envisioned Study Center. An assistant professor in the Visual and Media Arts Department at Emerson College, Schaefer brings to NHF an impressive resume that includes the forthcoming book *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press).

Schaefer was a consultant to the *Going to the Movies* exhibition project and gave a talk in 1996 at the Maine Mall, in South Portland. In the NHF's video archives is a 1993 interview with Theresa Cantin, who owned and ran a theater in New Hampshire for 60 years, that Schaefer co-produced with his wife, Eithne Johnson.

What's a Scholar to Do?

In the realm of film history, "it seems to me that one of the really big areas left untouched is regional film," says Schaefer, "and the history of regional movements and regional exhibition. NHF is well-situated as interest grows."

What is a scholar's role in developing the Study Center? First, Schaefer's experience as a moving-image researcher will inform the design and outfitting of the center. As a potential user of the center, "I'm able to give some guidance into what scholars are looking for when they roll up to an archive," he says. That could encompass a "wish list" of reference materials, and practical suggestions for layout and equipment.

A second role for the scholar involves acquisitions: evaluating, authenticating, filling in the historical context and even supplying leads to potential donations. In fact, Schaefer spent a few rainy days last summer helping assess a donation of materials by fellow NHF Advisor Q. David Bowers, of Wolfeboro, N.H.

Bowers' donation includes books, musical scores for silent films, promotional stills dating from the silent era through the 1950s, movie magazines and scholarly journals, and business records from a theater in New Hampshire—a "treasure trove," as Schaefer describes it, for students of regional film exhibition.

Not for Experts Only

Finally, and not surprisingly, Schaefer also foresees a scholarly role in guiding educational direction and programming for the Study Center. While the Study Center will serve academic, historical and industry researchers, it will also embrace local students, as NHF's outreach efforts have done for years.

"NHF is well-positioned in New England to act as an interface between the public and scholars—to really help people understand their relationship with movies," he says. "I hope that I'll be able to help in that respect, helping to develop educational programs."

Schaefer adds, "At the junior high and high school levels, often students are not encouraged to think about film or about television in a serious way—even though, clearly, they're such important facets of our culture." Because it's entertainment, he says, it's not examined closely or thoughtfully.

"Kids, in particular, need to start thinking about it in a more serious way at an earlier age," he continues. "That doesn't necessarily mean taking the fun out of it, but acknowledging what a central role movies play in the way we use our time, in the way in which we construct our identity, in the films we like and watch."

Schaefer sees the NHF Study Center pioneering such exploration. "We will begin to reach out to the schools in a way which you don't see happening in other parts of the country. That could serve as a model for other regional archives, as well as large repositories across the country. They could begin to open themselves up to a whole new class of interested users."

Board member Martha McNamara, Assistant Professor of History specializing in cultural history and the history of New England at the University of Maine, Orono, chairs the education committee of the NHF Board. She will meet over the summer with Eric Schaefer and other interested educators, culminating in a roundtable at the Teaching History in Maine conference at the University of Maine, Orono, tentatively scheduled for October 16. For more information contact McNamara at mcnamara@maine.maine.edu.

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Member Information and Order Form opposite. For an 8-page Reference by Mail list call 800 639-1636. Or check our website.

Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. No admission should be charged for events where Reference by Mail videos are being shown. Where there is no PERF, the tape is for home use only, or face-to-face classroom instruction. If you have a date in mind, call Samantha Boyce at 207 469-0924 to ensure availability.

Videos for Sale
Many of these tapes are available for purchase through NHF. Please call for a free catalog of Videos of Life in New England, or check our website at *www.acadia.net/oldfilm/.*

Return Instructions
The borrower is responsible for return postage to NHF via First Class mail or UPS. Tapes must be in the mail on their way back to NHF five days after they are received.

Feature Films

No performance rights.

Desire Under the Elms, Eugene O'Neill's play—with Tony Perkins as the good son, and Sophia Loren as an Italian waitress who married his tough old dad to acquire the farm. 1957. 111 mins., b&w., sd.

The Inkwell, the African-American summer community in Oak Bluffs, Martha's Vineyard, in the 1970s. Coming-of-age comedy, directed by Matty Rich. 1994. 112 mins., col., sd.

Leave Her to Heaven, Ben Ames Williams' story of the jealous Ellen Berendt (Gene Tierney), who drowns her young brother-in-law in Deer Lake, Maine. Vincent Price plays the Sussex County district attorney. 1945. 111 mins., col., sd.

Rachel, Rachel, Elementary school teacher Joanne Woodward lives with her mean mother over the funeral parlor in a small New England town. Directed by Paul Newman. 1968. 102 mins., col., sd.

Strange Interlude, Eugene O'Neill's play, with Norma Shearer at the center of family secrets—and hidden thoughts revealed to the screen. 111 mins., b&w, sd.

Shadows, Lon Chaney as Yen Sin—in the fictional coastal towns Urkey and Infield, Maine. Prejudice and deceit among small-town people. 1922. 68 mins., b&w, music.

The Trouble with Harry, Alfred Hitchcock's weird comedy, set in Vermont, starring Shirley MacLaine and John Forsythe. 1955. 100 mins., col., sd.

A Stolen Life, with Bette Davis as a twins (good and evil, of course), with an island refuge—and handsome but naïve lighthouse keeper Glenn Ford. 1946. 110 mins., b&w, sd.

Young People, vaudeville stars Shirley Temple and her adoptive parents Jack Oakie and Charlotte Greenwood retire to the hostile little town of Stonefield. 1940. 78 mins., colorized video, sd.

Art and Artists

Gayleen, Jay Craven's portrait of grassroots Vermont artist Gayleen, "holy green light clock," and her Raimbilli Cousins. 1984. 30 mins., col., sd.

Country Life

The Movie Queen, Lincoln, a pretend movie queen visits her hometown in Lincoln, Maine. Parade, visit to garage, lake, playtime, appliance store, bus arrives at hotel. Kidnap drama. By Margaret Cram. 1936. 37 mins., b&w, si.

The Movie Queen, Newport, a pretend movie queen visits her hometown in Newport, Maine. Parade. Visits to shops, Oxbow Cabins. The kidnap—and rescue by hero on bicycle. By Margaret Cram. 1936. 35 mins., b&w, si.

Fisheries

Fence in the Water, weir fishing for herring in Penobscot Bay, Maine. By Peg Dice. 1980. 45 mins., col., sd. PERF

Live Lobster: Maine Lobsterman, Phil Alley shows how he catches lobsters, and you learn about the lobster's annual cycle. By Peg Dice. 1976. 24 mins., col., sd. PERF

Seining Maine Herring. Photo by John Dice.

Geography

New Hampshire Remembered III, boxing championships in Manchester, the Concord Railroad depot, Portsmouth's Theater by the Sea, and summer camp. 1996. 60 mins., col., sd. PERF

Oral History

Maine's Golden School Days, 1890-1930, a project of The Phillips-Strickland House, Bangor. Interviews and still photos. A project of 8th graders from the Caravel Middle School. 1996. 30 mins., col., sd. PERF

Student Work

Traveling Through the Dark: A Day in the Life of Scott Grindle, portrait of a blind 7th-grader by his schoolmates at the Blue Hill Consolidated School. 1997. 14 mins., col., sd. PERF

TV Drama

Meet the Victim Series, narrated short TV dramas produced in New England by John Potter. *Ill Wind, The Man on the Beach, Trigger Man, The Wall, The Fatal Story, The Fabulous Pearl. Never Go Back,* the last in color, set on Cape Cod. 1952. 110 mins. total, b&w and col., sd.

Woods

Shingles Made in Maine, the process of cutting and installing white cedar shingles in East Corinth, Maine. 1990. 30 mins., col., sd. PERF

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Every NHF member gets all these benefits:

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- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
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The Movie Queen, Lincoln. Frame enlargement by Karin Bos.

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Calendar Highlights

July 18, Railroad Square Cinema, Maine International Film Festival, Waterville, Maine
The Movie Queen, 1936, "our town" films made in Maine by Margaret Cram. Live music performed by Steve Vonderheide. Screenings made possible by the AFI Preservation Challenge with a matching grant from the National Endowment for the Arts, and by the Maine Humanities Council. 207 861-8138.

September 10, Hoyts Cinemas, L/A Arts, Auburn, Maine
Evangeline, a 1929 feature film starring Dolores Del Rio as the Acadian maid. Screening supported by the Mary Pickford Foundation, Milestone Film and Video, UCLA Film and Video Archive, Hoyts Cinemas, and a grant from the Maine Community Foundation Expansion Arts Fund. 207 782-7228.

September 27, Alamo Theatre, Come See What's Cooking in Hancock County Tour, Bucksport, Maine
Woodsmen and River Drivers, an award-winning history program, then presentation on Fort Knox by George MacLeod. Dinner following at MacLeods Restaurant. 207 469-0924.

October 2, Local Ingenuity: Engaging Cultural Traditions Conference, Portland, Maine
Documenting the Work panel discussion. Regional conference sponsored by the New England Foundation for the Arts and the National Endowment for the Arts. 617 951-0010.

October 4-11, Fryeburg Fairgrounds, Fryeburg, Maine
Videos of Life in New England shown daily, free with admission, at the Farm Museum. NHF staff will answer questions and loan Reference by Mail videos free to members.

December 7-11, Association of Moving Image Archivists Conference, Miami, Florida
Includes sessions on academics and archives, amateur collections, amateur film technology, and the national moving image preservation plans. 310 550-1300.

Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 1999

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Web http://www.acadia.net/oldfilm/

Thanks a Million!

NHF has reached a milestone in the effort to renovate its Bucksport home into a first-class archival and public performance space.

An anonymous gift of $50,000 this fall, triggered by the town of Bucksport's generous appropriation of $64,000, puts the $2.4 million campaign over the $1 million mark.

"We have completed planning the facility and will have a great theater and community performance space," says Executive Director David Weiss. "There are many challenges ahead but this achievement takes us beyond the concept and lets us point to something real. We made it this far thanks to our Board, long-time supporters, and the local community. Now it's time to broaden our appeal and commence the next phase."

The River of Light

Space-filled, reflecting the seasons,
the folk-lore
Of each of the senses; call it,
again and again,
The river that flows nowhere, like a sea.
—*Wallace Stevens*

In preparing this issue we recognize an archives' relationship with time. We look three ways at once: At the past, our raw material; at the future, whose needs we serve; and at the present, the fast-moving river in which we stand.

Can we meet the test of time? It takes wisdom, imagination, and generosity of spirit. And success requires solidarity—wade in with us!

In the moment, we must make wise choices. Some are formidable, such as weighing the cultural significance of amateur films in the face of finite resources. How can we determine which films will have the most to tell in years to come?

Others come more easily. The family of cinema manager John Grant, upon his passing, saw an opportunity to honor his memory and sustain a legacy.

Finally, as you'll see below, it's not nostalgia that drives Boston Light & Sound to maintain its expertise in vintage projection gear. It's a simple passion for quality.

Boston Light & Sound has powered up cinemas and performance centers from New York to Hollywood to Seoul. It has worked for David Bowie, General Motors and Fenway Park. The major directors on its client list run from

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The Alamo Theatre's auditorium. Photo by Darwin Davidson.

Executive Director's Report

All is Not Gold That Glitters *(1929), an amateur comedy about class conflict, Meyer Davis Collection. Frame enlargement by Leon Kouyoumjian, Color Works.*

A Week in the Life

The archives recently saw an awesome call for the moving image resources gathered over the past twelve years. In one week, NHF served large and small cultural organizations, saw its materials on a national cable service, and covered 2,500 miles of roads in service of our moving image heritage.

On September 26, Dan Gottlieb went to the Saco River Grange Hall in Bar Mills, Maine, with NHF's screening print of ***Timothy's Quest,*** a bucolic silent film made in the area, based on a story by Kate Douglas Wiggin. The grange had booked veteran piano accompanist Danny Patt for a celebration.

On his way back, Gottlieb stopped at the Keystone cinemas in Portland to deliver the print of ***The Seventh Day*** and silent-speed projection equipment for a screening organized by the Maine Historical Society for its patrons.

The Alamo Theatre opened a week-long cultural tourism program on September 27, "Come See What's Cooking in Hancock County." The evening started with a screening of the award-winning video ***Woodsmen and River Drivers,*** followed by a slide lecture by Sheila MacDonald on Fort Knox, the state historic site across the Penobscot River.

On September 29, the History Channel transmitted ***Woodsmen and River Drivers*** and ***A Century of Summers,*** resulting in dozens of phone orders and requests for the catalog of Videos of Life in New England.

In Portland, Northeast Historic Film participated in "Local Ingenuity: Engaging Cultural Traditions," a conference from October 1-3 sponsored by the New England Foundation for the Arts and the National Endowment for the Arts. NHF took part in a panel called "Documenting the Work," screening a segment of ***Batteau Machias*** from the Machias Memorial High School Collection, and sharing preservation information.

I drove to Brattleboro, Vermont, to represent the archives at the opening of the National Film Registry Tour at the Latchis Theatre (see Page 6).

To put New England geography in perspective, the distance from northern Maine to Brattleboro, Vermont, is almost the same as the distance from Washington, DC, to Brattleboro.

The Hancock County tour wrapped up on Saturday with the first Downeast Folklife Festival in Blue Hill—with NHF videos on the program.

In Our Copious Spare Time

Meanwhile, on the home front, NHF took ten research and stock footage requests ranging from extreme sports to former First Ladies of Maine. The website (www.acadia.net/oldfilm/) passed 10,000 visits. I was interviewed for an Economic Development Brochure: arts and culture really are a part of economic development in rural areas.

The Alamo Theatre renovation employed Central Maine Power workers, the phone company, two electricians, three carpenters, cable personnel, and three carpet installers.

In the interstices of the week, the staff packed and prepared for eight days at the Fryeburg Fair, participated in a cultural planning activity supported by the Lila Wallace-Reader's Digest Fund, delivered film to New York, picked up four new collections, continued work on three grant requests, enjoyed a visit from volunteer Jane Beal, helped AMIA advance the National Moving Image Preservation Plans with e-mail and phone conversations, and prepared for the fourth annual "Teaching History in Maine" conference.

We also returned the movie posters to the hall after the memorial show for Gretchen Gaffney, met with Boston Light & Sound over technical details, and worked on the newsletter. Darwin Davidson photographed the auditorium for the cover, while Doug Hubley diligently tracked down interviews for the stories in this issue.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Amateur Film: What Really Matters?

Amateur footage worth preserving, making accessible, and recognizing for its cultural significance is likely to:
- Capture what other kinds of documents can do only with difficulty.
- Record a community or circumstance from the inside.
- Exist in a condition where preservation and access is possible.
- Use technology available to amateurs in interesting ways.
- Communicate with an audience—be it family, community, work group, or club, such as the Amateur Cinema League or a civic organization.

Archivists should ensure that the materials in their care:
- Relate to the mission of the preserving organization.
- Have accompanying documentation where possible.

For a regional moving image archives, finding a place for amateur film is more complex than just putting up shelves. The physical problems of conservation and storage are solved practically, if not always easily, by applying science (and money). But there's nothing so straightforward about determining an amateur film's significance.

Ultimately, of course, practical issues do figure. Cultural significance is debatable, but the bottom line controls the debate. The ultimate question is, Will the usefulness of a film justify the cost to make it accessible?

"That's a real tough one," says Ben Levin, a National Film Preservation Board member who teaches at the University of North Texas, "because it's amateur footage—so if that's what we're calling it, then standards can't be the same as they would be for other films."

So what standards should be applied? Northeast Historic Film holds one of the largest collections of amateur film in North America, some 2 million feet of 16mm amateur footage, plus 8mm and Super 8. The challenge of interpreting and presenting that material for the archives' users is commensurate. Yet some broadly applicable guidelines come to hand.

What is There?

We know that we look to film, amateur and otherwise, for what it can tell us about our history and culture—but how do we know what it's telling us?

"If you've got footage that is badly shot that is the only footage that exists of a particular cultural situation that's important, then the quality issue becomes less important," says Ben Levin. One example is the Zapruder film of the Kennedy assassination. Another, from the NHF collections, is Adelaide Pearson's 1939 footage of Mahatma Gandhi, believed to be the only color film of Gandhi that exists from that period.

"It's not worth collecting stuff that's not connected to your mission, because no scholar and no filmmaker and no community group is going to bother finding you," says Patricia Zimmermann, an NHF Advisor (see Page 5).

Making curatorial decisions demands thoroughgoing knowledge of the region and also demands a talent for reading between the lines. "You need to constantly assess the stuff by historical presence and historical absence," Zimmermann says.

A case in point is footage in the NHF collections depicting Ku Klux Klan activities. One historian might say it's not significant, because the KKK's history in the Northeast was relatively short. But another might say it's very significant, because many people aren't aware that the KKK ever existed in the Northeast.

Similarly, interpreting the mission demands a profound understanding of the archives' users—and of the ways they and their needs may change. "That requires an enormous amount of political honesty," says Zimmermann.

Zimmermann points to the current concept of histories of difference, which has graduated from a left-radical platform plank to an intrinsic part of historiography. Film shot by women, people of color and other traditionally underrepresented groups needs to be saved, she says, because it refutes the conception of amateur film as the province of white, usually rich, men.

Untold Fantasies

Where other media shed light on public history—albeit rarely with as much impact as the moving image—home movies offer a view of family life that has unparalleled intimacy.

And this perspective, Zimmermann suggests, should include not only the details of family life but those of fantasy life depicted in home movies. The fictions of home moviemakers can be rich in clues to understanding forces of history, society and even the public mood.

Zimmermann points to *A Study in Reds* in the H.H. Bennett Collection at the State Historical Society of Wisconsin. Made by Miriam Bennett, a member of the Amateur Cinema League, this is a drama about an all-women collective in the Soviet Union. "Total fantasy," says Zimmermann. But it's a fantasy with roots in reality.

Context & Technology

Finally, if the cultural significance of amateur film is the key issue, other considerations may sway assessment. For example, does the film have supporting materials? This is especially important in amateur film, where there's no century's worth of archives, business records, memorabilia and literature to help establish context.

Fortunately, as Zimmermann points out, amateur filmmakers often tend to be prolific recordkeepers.

A large donation of film may be valuable not only for what's on each reel, but for the ways it illustrates, as an aggregate, change over time. A good example is NHF's *Archie Stewart Collection,* whose maker documented his own family's life and travels over the course of decades.

The Stewart Collection also illustrates another possible criterion for significance: Technical change in filmmaking. In addition to his family's history, his collection tracks that of amateur film and video technology.

Moving-image preservationists are now acting on the fact that finding a place for amateur film is essential for its future as historical documentation. Scholars, archivists, and administrators have started this effort late in amateur film's long history. The reward is in the frames themselves, as the intimate joys, fantasies, and community acts of American life come to light. ■

In Memoriam: John Grant

For 50 years, the Maine town of Belfast benefited from one man's love of the movies. Now John Grant's dedication to cinema is nurturing the cause of film preservation and access, too.

John managed Belfast's Colonial Theatre for 45 of the 50 years he worked there. Following his death, in June 1998, at the age of 70, his widow, Mary Grant, and their two children requested that donations in his memory be made to NHF.

"He always loved movies and especially the cowboys, and especially Roy Rogers and Gene Autry—and then along came John Wayne," says Mary Grant. "John Wayne was really his favorite."

A Life at the Movies

John first fell for film in childhood. A portent of things to come appeared at age 8, when he traded a toy periscope for a friend's hand-cranked projector.

"His parents bought him little reels of film from Freese's [department] store in Bangor, that I believe cost 10 cents," says Mary Grant. "And he had this little movie theater in his father's barn and showed movies—the same ones, over and over and over again—to the neighborhood kids for a penny."

When John was a little older, Mary says, he would walk into Belfast from his home in Searsport to see movies at the Colonial. "Then they'd go home, he and his friends, and they'd re-enact the movies. He almost hung himself once, because he was [portraying] somebody jumping out of a tree."

The Colonial opened in 1912, burned in 1923 and was rebuilt the following year. John went to work there in his teens and stayed put until he retired in 1995. "He literally started from the ground up," says Mary. He began as an usher, moved behind the concessions counter, then into the projection booth, and finally into the manager's office.

"I worked days and he worked nights," says Mary, whose career was in banking. "We always said, that's how we got along," she laughs. "We were married over 46 years."

John's tenure covered half the lifespan of motion picture history. He took part in evolutionary change in the industry. He managed drive-ins in Belfast and Rockland, added video rentals to the Colonial's offering in 1985 and, most crucially, was a first-hand witness to the restructuring of theater ownership.

Today Maine movie theaters are owned by either large corporations or by dedicated film lovers, working individually or in groups. John's employer fell somewhere in between: the Boston-based Graphic Theater circuit, a smaller, family-owned chain that at one point included the Grand, in Ellsworth, and Bucksport's Alamo.

The Kurson family owned the Graphic Theater circuit. By the 1990s, the Colonial was the last remnant of their little empire, and it was only because of John that they had kept it so long. When illness forced the last Kurson to sell, John decided to retire. The theater was bought by Mike Hurley and Therese Bagnardi, of Belfast.

An Easy Decision

John was an avid supporter of NHF. When he passed away, his family immediately agreed that Northeast Historic Film should benefit from any gifts made in his honor. Illness kept the Grants from visiting Bucksport as much as they would have liked, "but he thought [NHF] was just marvelous," Mary says.

By September, donations in memory of John Grant totaled nearly $1,200. Fittingly, the gifts will help pay for the Alamo's new screen.

The last movie John and Mary saw together was *Titanic*—quite a change from the cowboy serials that were John's first love. "He wasn't feeling well and it was hard for him to sit very long, but that was the last movie," Mary says.

"He was an awfully nice guy, and we all miss him," she says. Now his good works live on.

Grants in Action: National Film Preservation Foundation Awards First Grants

The National Film Preservation Foundation (NFPF) has awarded its first grants to preserve culturally important "orphan films" not protected by commercial interests.

"From scenes of the segregated South to the private moments of public figures, these films capture a stunning panorama of American history and culture," observed Del Reisman of the Writers Guild, who served on the review panel.

"The NFPF's 1998 grants are the first of many," said NFPF Board Member John Ptak of Creative Artists Agency. "Industry support for film preservation is building and we plan an even larger program for next year." Calls for the 1999 grant cycle will be announced later this winter.

The grants are for preservation services contributed by commercial laboratories and post-production houses as part of the NFPF's Laboratory-Archive Partnership (LAP) Grants program. In 1998 ten laboratories contributed services to the program and five others donated cash. For more on the NFPF's lab partners, please visit http://www.filmpreservation.org/lab_release.html. Archives receiving LAP Grants in 1998 are: Emory University Libraries (*World War Against Slums,* $10,000); George Eastman House (*Cricket on the Hearth* and *Voice of the Violin,* $5,000); Library of Congress (*Big Fella,* $10,000); National Museum of American History, Smithsonian Institution (*Groucho Marx Home Movies,* $880); National Museum of Natural History, Smithsonian Institution (*Explorations in the Amazon Basin,* $10,000); Nebraska State Historical Society (*Kearney and Its People in Motion Pictures,* $7,520); Northeast Historic Film (*Albert Benedict Home Movies,* $2,100); Southern Media Archive, University of Mississippi (*Thomas Collection,* $776); State Historical Society of Wisconsin (*Bill's Bike,* $1,024); UCLA Film and Television Archive (*Hearst Metrotone News Selections,* $4,000); University of South Carolina Newsfilm Archive (*Reunion of Confederate Veterans,* $6,000); and Yale University Library (*Early Class Reunion Films,* $3,000).

New Advisors Bring Expertise in Preservation, Amateur Film

Joining NHF's Board of Advisors are Patricia Zimmermann, author of a history of amateur film, and William O'Farrell, Chief of Moving Image and Audio Conservation at the National Archives of Canada.

In the living room. Archie Stewart Collection, 1958. Frame enlargement, Leon Kouyoumjian, Color Works.

Conservation Chief

On staff at the National Archives of Canada since 1975, William O'Farrell is a well-known authority on film preservation. An early milestone in his career was working on the rescue and preservation, in 1978, of 550 reels of wet film that had been buried in the permafrost in the Yukon Territories. Since then, O'Farrell and his colleagues have expanded the institution's facilities to include processing capabilities for half-a-dozen film formats and state-of-the-art archival storage. The Archives' motion picture collections have grown from 10,000 to 250,000 cans. In 1997 he became the first Canadian to be recognized with an Anthology Film Archives Film Preservation Honor.

O'Farrell champions what he terms "unheralded" Canadian film. "If you go into a library you'll see books about the National Film Board and you'll see books about current feature work—you know, the films of David Cronenberg, or Atom Egoyan. That's what students and film studies folks, generally speaking, are exposed to," he says. "And I couldn't disagree more strongly with it."

He explains that Canada's filmmaking history, unlike the United States', is not based on feature films. Until the 1970s, with the advent of government support for feature filmmakers, most Canadian films were made for other purposes, other viewerships—e.g., industrial, documentary, amateur. Canada's real film heritage is "not well-known, it's not particularly well-documented in terms of being easily accessible or taught. My goal would be to correct that."

His progress so far has been significant. Restoration projects under the National Archives aegis include the entire portfolio of Canadian Army newsreels, 28mm films made by the Ontario Motion Picture Bureau, ***Back to God's Country*** (1919), the oldest surviving Canadian feature film, and ***The Viking*** (1931).

Last year his preservation team restored the 1946 "aerial melodrama" ***Bush Pilot,*** which NHF is helping distribute in the United States.

O'Farrell is working with NHF on new plans for the archives' storage facilities. His recommendations include a "triage processing room" that would protect the archives from contaminants and the archivists from hazardous solvents.

He also advocates enlarging the storage area beyond current plans. "Storage vaults invariably fill up very quickly," he says. "Especially if they do it right— and I think they are going to get it right—the stuff is just going to descend upon NHF. They also have one of the most creative outreach programs anywhere, which will soon include screenings in the restored Alamo Theatre. When the films begin, if you listen closely, you'll hear a collective cheer from all the NHF friends who feel connected to this accomplishment."

Cinema Professor

Patricia Zimmermann, author of *Reel Families: A Social History of Amateur Film,* is professor of cinema and photography in the Roy H. Park School of Communications at Ithaca College. She specializes in what she calls "marginal cinematic practices"—amateur films, experimental works, documentaries, transnational films, works representing groups underrepresented in the commercial tradition—and their relationship to history.

A pioneer in the study of amateur film, Zimmermann published *Reel Families* in 1995 (Indiana University Press). Complex, often provocatively political, the book is a revealing study of the interactions among amateur film, American society and Hollywood filmmaking. It's a field that, for years, Zimmermann had virtually to herself.

"I started researching amateur film in 1977. Because I'm trained as a post-structuralist historian, anything around which there is a structured absence means it's significant. So what I saw in a lot of archives was mostly a lot of national cinematic practices, very commercial cinematic practices, mostly all narrative film, mostly from Hollywood."

But by 1989, as amateur film increasingly became an object of academic, archival and aesthetic interest, the gap was filling, thanks to the convergence of political and economic forces. Not least among them, Zimmermann believes, was the role camcorders played in the liberation movements in the communist world.

She foresees her particular advisory contribution to NHF being in the realm of acquiring and exhibiting materials that fall within that "marginal" category. "Because of Northeast Historic Films' position as a leader in the acquisition and preservation of amateur film, I'm really looking forward to helping them develop and think through a dynamic plan for the 21st century," she says.

"This is one of the greatest honors of my career," Zimmermann says of the advisory role. "I so much admire NHF's work. My books and public speaking have so benefited from their collections that it's the least I can do to pay back the time, energy, conversations and videotapes they've given me over the course of the last ten years."

National Film Registry Visits Vermont

The programs read: "The Library of Congress and the National Film Preservation Board proudly present the National Film Registry Tour, a nationwide celebration of America's film heritage."

Proud they should be, if the tour's autumn visit to Brattleboro, Vermont, was any indication. The 1936 Latchis Theatre played host to the tour, which filled the theater's 800-seat main hall the first night and kept movie lovers flowing in from around the region for the next week.

The official Opening Night Celebration began with a reception at the Brattleboro Museum attended by 300 guests, followed by ***Dr. Strangelove*** on the big screen. Distinguished actor James Earl Jones, a member of the James Madison Council of the Library of Congress, greeted the audience, commenting on his first film role and his enthusiasm for film preservation and access.

"It's important to preserve the original films," Jones said. "It's important to see them in theaters like this. Not to be sacrilegious, but in many ways these old movie houses are like cathedrals. The grand architecture, the vast seating, tells us a lot of what the builders thought of the art they displayed here."

Vermont Senator Patrick Leahy, a strong supporter of film preservation, called himself possibly "the biggest movie fan the U.S. Senate has ever had." Leahy helped pass the original authorizing legislation for the National Film Preservation Board (NFPB) in 1988, and introduced legislation signed in 1996 that reauthorized the NFPB and created the National Film Preservation Foundation.

The Registry event was front-page news for Brattleboro's *Weekend Reformer*, which pictured Leahy and Jones in a large photograph accompanying two articles by reporter Stephen Seitz.

A Special Place

New England film people participated throughout the week. Smith College film historian Ben Singer, director and educator Jay Craven, screenwriter Ernest Kinoy, and NHF co-founder Karan Sheldon introduced individual programs.

"The opening night energy from people of all ages, standing room only, was terrific," says Sheldon. She adds, "The Latchis family deserves immense gratitude for keeping the theater alive. Northeast Historic Film is pleased to hear of the foundation of Friends of the Latchis, a new nonprofit group to carry the historic preservation forward."

The theater is featured in NHF's cultural history exhibition, *Going to the Movies*, in part because of its atmospheric interior and mythic murals tied to the Latchis family's Greek heritage.

Elizabeth Latchis, who runs the building's 30-room hotel, recounts the visit of Tibetan monks, who chanted in the theater. They said they found the space very magical.

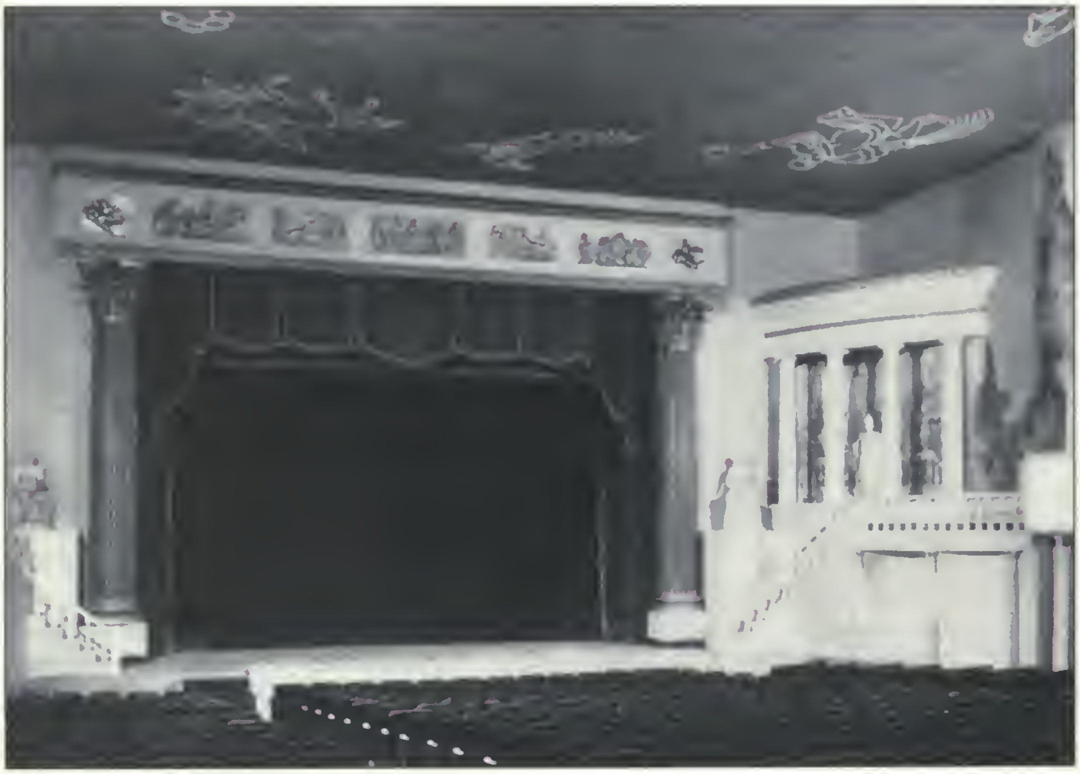
Public Nomination

Every year the Librarian of Congress, Dr. James Billington, adds 25 films to the Registry, which now lists 225 films. Last year he said, "Taken together these 225 films represent a broad range of American filmmaking—including Hollywood feature films, documentaries, avant-garde, amateur footage, films of regional interest, ethnic, animated and short film subjects—all deserving recognition, preservation and access by future generations."

The public is invited to suggest films for the 1999 Registry, based on their aesthetic, historical, or cultural importance. For details, visit the Library's website at http://lcweb.loc.gov/film/vote.html.

The National Film Preservation Board, representing moving-image constituencies including writers, directors, scholars, and archivists, meets annually to advise the Librarian. The Association of Moving Image Archivists is represented on the NFPB by Eddie Richmond, UCLA Film and Television Archive, and Karan Sheldon, Northeast Historic Film. ■

Thanks to The Brattleboro Reformer *for permission to quote.*



The Latchis Theatre in 1938. Today, the murals and ceiling adornment are still present, while a 40-foot screen has been added in front of the proscenium. Photo from Latchis family archives.

Bringing Regional Archivists Together

Editing 16mm film in a University of Kentucky Cinema Studies Course. Photo courtesy of Kentucky Special Collections and Archives.

by Lisa Carter, University of Kentucky

Even as regional archivists focus inward on preserving and presenting the local components of the national audiovisual heritage, they must also reach out to build a community of peers. Joint effort will ultimately decide the fate of the national collection.

Winter 1999 brings at least two good opportunities to meet and share ideas.

One is the annual conference of the Association of Moving Image Archivists, slated for December 7-12 at the Fontainebleau Hilton in Miami Beach, Florida. The second is a virtual meeting place: a resource page being developed for regional audiovisual archivists on the World Wide Web.

The 1998 AMIA Conference has plenty to offer the regional audiovisual archivist seeking to learn and to get connected. Two sessions stand out. The Regional Archives Interest Group Meeting (11 a.m. to 12:30 p.m. December 8) is part of a day of interest group and committee meetings. Later in the week, among the concurrent sessions, is "Regional Audio-Visual Archives," scheduled from 11 a.m. to 12:30 p.m. on December 11.

Here, emphasizing ways that archivists from different regions can work together, panelists from three countries will look at the challenges of regional leadership, the development of programming, and the impact of national plans on regional archives. Participants include David Cleveland, of the East Anglian Film Archive; Chris Gebhart, Saskatchewan Archives Board; this writer; and Karen Glynn, Center for the Study of Southern Culture.

Both meetings will be followed by an informal lunch in a nearby restaurant, affording an opportunity to get acquainted and pursue the discussions.

Conference Sessions

Many other sessions at the conference will engage the regional archivist—a good example being "Stretching a Budget: How to do More with Less." Pre-conference workshops include the ever-popular "AMIA Basic Training Workshop," and sessions on grant writing, cataloging, and technical issues in amateur film, led by Alan Kattelle.

Meetings of other interest groups, such as the News and Documentary and the amateur footage group, Inédits (a French word meaning "unpublished"), will also reward the regional archivist. Finally, throughout the conference, the development of the national preservation plans will be discussed.

The conference is hosted by the Louis Wolfson II Media History Center, the regional audiovisual archives in southern Florida. AMIA will celebrate the 50th anniversary of local television with a plenary session featuring broadcasters from WTVJ. For more information, visit the AMIA website at http://www.amianet.org/.

Paging Regional Archives

Collaboration among regional archivists can't be a once-a-year process. One vehicle for ongoing cooperation is the Regional Audiovisual Archives Interest Group Page being developed for the AMIA website. The page will be a clearinghouse for information affecting regional archivists, including links to archives that offer online collections access.

To place information on this page or obtain a link to your website, contact me by e-mail at LisaC@pop.uky.edu or by phone at 606 257-9672.

Collections Guide

Collections Guide:
Moving Image Collections of Northeast Historic Film

This 64-page illustrated guide presents detailed information on 200 film and video collections. Call 800 639-1636 to order.

"It is the ability to make comparative analyses that allows us to tease apart the social fabric of families and human interaction. Although many amateur films are representations of shared experiences, they are not just repetitive birthday parties or holiday celebrations. They are countless expressions of human creativity from both behind and in front of the camera. The viewpoints are unique to the individual and informed by gender, ethnicity, region, socioeconomic status and all those individuals and experiences which shape the way we each view the world."

From the Preface by Pamela Wintle, Human Studies Film Archives, National Museum of Natural History, Smithsonian Institution.

continued from Page 1

Woody Allen to Jerry Zucker. But there's more to the story than NHF's quest for quality. For one thing, Boston Light & Sound has a particular expertise in the vintage projectors that will make the Alamo projection room a working exhibit. For another, co-founder Chapin Cutler has special affection for the state of Maine.

"My mother is a Waterford girl," says the 54-year-old Cutler. His firm has worked with NHF since its early days, and he was pleased to learn about two titles in the archives that were made in that beautiful western Maine town.

One is the collection of amateur films shot at Birch Rock Camp in the 1950s [MIR, Summer 1997]. Cutler attended the camp in 1950s. The other was the 1922 drama ***Timothy's Quest***. "My mother, who is now well into her 80s, remembers when that movie was being shot," he says. "It was quite a kick watching it with her."

Another Maine connection hits still closer to home. Before it even had its name, the first work Boston Light & Sound ever did was helping open the Magic Lantern Theater, in Bridgton. There, Chapin says, "I met their business manager, a woman named Deborah Collings, whom I later brought back to Boston and married," he says.

So they've been together "as long as there has been a Boston Light & Sound," which name Deborah contributed.

See How They Run

Cutler and Larry Shaw founded BL&S in 1977, capitalizing on their experience in stage and film production. For years they had been collecting, refurbishing and renting out projection equipment. Suddenly that began to pay off.

"We found that there was a need for someone to supply dailies equipment for film production shooting on location," Cutler says. They struck paydirt with two shoots in the Hub: ***See How She Runs***, a made-for-TV film starring Joanne Woodward, and ***The Brink's Job***, with William Friedkin directing a name cast.

Location work remains a mainstay, but Cutler, Shaw and staff will tackle nearly any job involving projection, lighting and/or sound reinforcement. The company is singularly well suited to a client like NHF, which needs both vintage and state-of-the-art technology.

With a window revealing them to visitors entering the auditorium, two Super Simplex 35mm projectors with RCA 9030 sound heads and Strong X-16 Xenon lamphouses will shed light on not only the silver screen but on vintage projection practices. Bill Templeman of BL&S is renovating the projectors, which came from the Gayety Theatre in Van Buren, once Maine's largest theater north of Bangor. Dayton Grandmaison, whose grandparents founded the cinema, donated the projectors.

Even without a historical mission, old projectors are a good investment, Cutler says. Lots of them are still around, he explains, parts are still available, "and they will project an image as good as, if not better than, most of the projectors coming off the assembly line today."

NHF, like other archives and many media arts centers, will retain the reel-to-reel film projection system, rather than the platter system found in new cinemas. The platter system demands that reels be spliced together, a destructive practice at odds with a film archives' mission.

A Leader in Projection

Completion of the auditorium is expected in 1999. Stage and house lighting will be expanded, along with exhibition lighting on the side walls. Most important, the Simplexes will be ready to roll, complete with lenses and other fittings enabling NHF to project film in several 35mm formats, from silent to CinemaScope.

The installation of the Simplexes will bring NHF into the ranks of Maine cinemas aspiring to the best in projection facilities. Cutler says the state has an unusually high commitment to quality projection, especially among independent cinemas.

"For some reason, Maine is a leader in what I would call big-quality film projection systems," he says. "It's great."

Archives Abroad:
Digital Video Dominates Discussion in Florence

by Samuel Suratt

At the annual meeting of the International Federation of Television Archives (FIAT), more than 100 television organizations met in Florence, Italy, to witness the beginning of a "Brave New World" of digitized and compressed video signals, used both as an archival medium and as an entry to the Internet.

"Renaissance and Revolution: Audiovisual Archives in the Digital Era," was the theme of the conference held amidst the treasures of the Medici palaces. Broadcasting organizations and vendors demonstrated a variety of sophisticated systems for processing audio and video to make them compatible with current Internet and other computer applications. Among them were visual indexing and retrieval devices for videotape that used representative frames, compressed and arrayed in sequence on the screen.

Compression Issues

Some participants warned against the use of compressed images for longterm archival preservation because of the potential danger of losing sequences of pictures upon which compression algorithms are based, and the changing compression technologies, which may not be compatible in the future.

Experts also pointed out that the technology for digital storage was getting cheaper each year, thus making compression of audio and video signals unnecessary for archival storage.

Regional Cooperation

A session of particular interest addressed the subject of regional and worldwide cooperation in preserving audiovisual archives. Some success has been achieved by the groups focusing in the Balkans and the Mediterranean, particularly in sharing information on collections that overlap national boundaries, and assisting each other in technical knowledge.

The 1999 meeting of FIAT will be in Rio de Janeiro, Brazil, next fall.

Partnerships: Bringing 'Song' to Light

A fragment of a lost film is back in the public eye, thanks to a coast-to-coast collaboration led by NHF.

The archives recently located a six-minute portion of ***The Rogue Song,*** a 1930 musical that is the only major lost title in MGM's sound-film output. This fragile fragment of nitrate film, found in very good condition, has been preserved in a cooperative project with the UCLA Film and Television Archive.

In December, the fragment will be shown as part of a tribute to Technicolor, broadcast by Turner Classic Movies.

Film historian Alan Kattelle, a member of the NHF Advisory Board, presented the rarity to Northeast Historic Film with a collection of 28mm and 35mm films. Kattelle previously helped NHF save such rare works such as the 1909 Edison ***Spring Log Driving in Maine.***

"We look forward to adding a new piece to the puzzle of a once completely lost motion picture," says UCLA Film and Television Archive Curator Eddie Richmond.

Frame enlargement courtesy Warner Bros.

A 'Rasch' Decision

One of the American Film Institute's "10 most wanted" lost films, ***The Rogue Song*** is important for a number of reasons. Musical history is one. The film may be best-known as a Laurel and Hardy vehicle (and a fragment depicting them turned up in the 1980s), but director Lionel Barrymore actually intended it as a showcase for singer Lawrence Tibbett.

"Tibbett was probably the major American baritone in opera at that time," says Richard P. May, Vice President of Film Preservation for Warner Bros. (Time Warner holds the copyrights on the pre-1986 MGM catalog.)

Technically, too, the film is significant. It was shot in two-color Technicolor, a process last used in 1933.

The Rogue Song also represents an early stage in the evolution of the musical. "You've heard the 'all-singing, all-talking, all-dancing' expression," says May. "So many of these musicals were made when sound first came in that most of them were really quite bad. They became box-office poison." Only in 1933, with ***42nd Street,*** did Hollywood find the magic formula.

The Rogue Song was released in two versions—one with sound on film and one with sound on disc, to accommodate theaters still being adapted for talkies. The found fragment is a ballet scene that, May believes, features the Albertina Rasch company, which often worked for MGM. "At the end of the performance, all the dancers dissolve into swans, and the curtain comes down, and that's the end of it," May says.

"I've seen it two or three times, and it's fun. The dancers are OK but in some cases, if you are anything of a ballet aficionado, some of them are so bad that they're entertaining."

Lost at Sea?

What happened to ***The Rogue Song?*** Being doubly obsolete, as two-color Technicolor and a musical of the "box office poison" period, it may simply have been thrown out as worthless. Warner has the complete soundtrack, but aside from that, the only record in the old MGM film library was a card file for the negative.

One entry for 1937 says, "Shipped," May explains, but lists no destination. "So it may have been shipped to the Pacific Ocean, I don't know."

That's why there are film archives. Part of a regional archives' mission is to provide safe passage to a good home for materials that don't fit the collecting mission. The match with the UCLA archives was clear especially because it and NHF share the desire to ensure public access to moving image history.

Working relationships among regional archives, national archives and film copyright holders are mutually invaluable. Collaboration with the major archives that preserve so many of Hollywood's negatives "is very important," says May. "We'll help support them, we'll pay for some of the preservation work and at the same we get commercial use of the material. And the audience out there gets to see it."

Another key part of that equation is the relationships regional archives have with historians like Kattelle. "We're happy for them to do this, we're happy for them to offer the material," May says. "It can be an advantage to us and a big thank-you to them."

"If they hadn't done it, this stuff would end up in the ocean." ■

Forgotten Maine

Many believe that in Maine and other northeastern states, business interests and politicians are selling out traditional community life for an easy buck.

A new film created by two Mainers, one of them an NHF Director, states that view with impassioned eloquence. "Maine is my native land," says Michael J. Fiori, executive producer of *The Forgotten Maine.* "And sometimes if you're a person who really believes in your native land you can't sit idle and watch things happen to it."

Working with director Bill Chinnock, of Fairfield, Maine, Fiori has documented what he calls the "erosion of our economic heritage." From Aroostook potato fields to the docks at Stonington, the hour-long film presents real working families as symbols of Maine life at its best.

Growth at Any Cost?

Fiori, of Readfield, is a businessman and president of the E.Y.E. Foundation, a charitable organization supporting the elderly, youth and the environment (hence the title). Like most lifelong Mainers, he grew up hearing the war cry of "economic expansion."

But growth, he believes, can't come at any cost. It must respect and nurture its setting. Today, instead, what Fiori sees is the industries that once defined Maine—the fisheries, the clothespin factories, the dairy farms—disappearing into an expanse of strip malls.

"These were all things that were people's lifestyles, and we traded them off," he says. "Did we make a major effort to protect that—and even protect it at some cost? No."

The film was premiered in July at the first annual Maine International Film Festival, in Waterville. Members of the audience were eager to talk about what they had seen.

That's Fiori's goal. He wants to take the film on the road to stimulate discussion and, hopefully, evoke new ideas about community development.

"I think the best solutions will come at the local level," he says. "We need bigger mouths out at the community level and bigger ears in Augusta [Maine's capital]."

The Museum of Fine Arts, Boston, workshop on preserving home movies—Lynanne Rollins, Dwight Swanson, David S. Weiss, Natalie Kattelle, Alan Kattelle, Toni Treadway, Catherine Cormon, Melvin Peter Holmes, Karan Sheldon, Bob Brodsky. Also present, Jack Bruner, Brian Graney, Carol Radovich. Photo by John Kattelle.

Travel Award

Northeast Historic Film's Alamo Theatre displays its first travel award, perhaps proving that "sidewalk supervisors" are easy to please. The 1916 cinema renovation is still definitely a work in progress, but Boston Magazine's *New England Travel Magazine 1998* recommends Northeast Historic Film for consistent quality and excellence.

In July *New England Travel* editors selected top attractions from each of the New England states. Travel writers are beginning to include NHF—as the archives endeavors to promote moving images as a cornerstone of "cultural tourism." Some citations: *Maine: An Explorer's Guide,* Christina Tree and Elizabeth Roundy; *Frommer's Northern New England,* Wayne Curtis; *Mobil Travel Guide '98, Northeast,* with a listing, "What to See and Do: Exhibits present 100 years of moviegoing, from nickelodeons to mall cinemas. Video and film presentations interpret regional culture."

Letters

I just wanted you to know how impressed I am with your latest newsletter. It is informative and clearly written on subjects most organizations do not seem to want to tackle. I believe that a goodly number of folks who have not known much about preservation—and regional archives—will begin to understand the issue as a result of reading this publication. Good for you!

Audrey Kupferberg,
Moving Image Consultant/Appraiser

Well, you have done it again. The *Moving Image Review* is a testament to what can be done by a regional moving image archive that has its act together. It is simply great. It serves to educate the membership about what is going on in the institution, introduce staff and their function, and even educate about film and preservation.

James Lindner, VidiPax

I read it cover to cover... a wonderful read. Your newsletter is creating a network of NHF film-lovers and is full of good ideas for other archives.

Annette Melville,
National Film Preservation Foundation

Conservation Resources

Media Alliance has just published the *Magnetic Media Preservation Sourcebook,* edited by Mona Jimenez and Liss Platt.

It contains resources for video and audio conservation, with the goal of helping people "find a place to clean your videotapes afflicted with sticky shed syndrome, or reclaim the sounds of your favorite tunes," and also to "find like-minded people with whom to share information and skills while engaging in your next preservation project."

Media Alliance, c/o WNET
356 W. 58th St, NY NY 10019
212 560-2919
http://www.mediaalliance.org

Other resources in the field include:
Association of Moving Image Archivists
A professional association for moving image archiving.
AMIA-L, an online discussion forum relating to the preservation of moving images. Send message to listserv@lsv.uky.edu Subscribe AMIA-L [your name].
http://www.amianet.org/index. html

Brodsky and Treadway
8mm and Super 8mm information and transfers to videotape.
PO Box 335
Rowley, MA 01969-0735
978 948-7985

Library of Congress
National moving image preservation plans (Film, 1994; Television and Video, 1997).
http://lcweb.loc.gov/film/
Film Storage White Paper, Keeping Cool and Dry: A New Emphasis in Film Preservation
http://lcweb .loc.gov/film/storage.html

VidiPax, Inc.
Audio and video repair, transfer, and other services.
450 West 31st Street
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212 563-1999
http://www.vidipax.com

continued from Page 16

instant response in her own heart, and daily her affection for him had grown; and there was Thornton—this man beside her, whose companionship somehow she seemed to crave for, who, in his grave, quiet manliness, seemed sort of inspiration to her, who seemed in a curious way to appease a new hunger that had come to her for association, for contact with better thoughts and better ideals.

What was it? Environment? Yes; there must be something in that. It was having its effect even on Pale Face Harry and the Flopper. What was it that Harry [who left New York an emaciated dope-fiend], a surprisingly lusty farmhand now, had said to her a week or so ago: "Say, Helena, do you ever feel that while you was trying to kid the crowd about this living on the square, you was kind of getting kidded yourself? I dunno! I ain't coughed for a month—honest. But it ain't only that. Say—I dunno! Do you ever feel that way?"

The film, produced by the Mayflower Photoplay Corporation, and released by Paramount, is missed most particularly by Lon Chaney enthusiasts.

There was critical enthusiasm on its release, as in *Moving Picture World:* "Pictorially, the drama is a succession of compositions that have true artistic form. The conception and handling of the scenes in which The Frog is the central figure…are daring and masterly. Only in the drawings of Doré for Victor Hugo's *Hunchback of Notre Dame* can such criminal monstrosities be found."

"It is a picture of crooked lives made straight, of sordid lives made bright, by the wholesome sway of the country and an old man's trust in men." (1919 promotional materials.)

Further Reading:

Dona Brown, *Inventing New England,* Smithsonian Inst. Press, 1997.

John C. Mirsalis, http://members.aol.com/ChaneyFan/113.htm.

Frank Thompson, *Lost Films,* Citadel, 1996.

NORTHEAST HIST
ARCHIVE
Alamo Thea
Store

David S. Weiss, Mr. and Mrs. Hiram P. Maxim, II. The Maxims presented 25 reels of 16mm film, adding to the Maxim Collection, work of H.P. Maxim (1869-1936), founder of the Amateur Cinema League.

New Members

New Members and Members Renewed at a Higher Level

Associates

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Judy Davis
Robert Shwier

Nonprofit Organizations

Aroostook Band of Micmac Indians
Atlantic Productions
Raquel Boehmer
Boothbay Region Middle/ Elementary School
Hancock County Planning Commission
Charlotte E. Hobbs Memorial Library
Penobscot Shores
Railroad Square Cinema
The Trustees of Reservations
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Sue Ann Tymoczko-Baker

Collections:

Historic Provincetown

In June 1998, the Oregon Historical Society, after determining that it was unique material requiring preservation, donated 400 feet of 35mm nitrate film, ***Historic Provincetown*** (1916), to the archives. The film is in fragile condition, and NHF is presently the only moving image archives in the region.

By an unknown director, it depicts the community that was known then, as today, as an artistic retreat. "Narrow and crowded streets lined with cottages, make this the quaintest and most un-American town in our country," reads one intertitle. The views include town, "typical Provincetown characters," local crafts, and "The famous mariners' beacon, Highland Light."

The film is of interest, among other reasons, because it was shot in the village during the summer of 1916 when playwright Eugene O'Neill first joined the Provincetown Players and produced his one-act play about a dying seaman, *Bound East for Cardiff.* O'Neill is one of the most important figures in American letters, and significant in New England film history because of the feature films produced from his plays. The archives is most interested in the New England context in which he lived and worked as depicted in this film. ■

Champion Membership Challenge

Champion International Corp. will match, dollar for dollar, all new or increased memberships up to $5,000 this year.

Your help is needed to unlock this pledge. Join, renew—and think of memberships for holiday gifts!

Thanks to Champion, your gift will go twice as far, helping NHF preserve northern New England's moving image heritage.

Historic Provincetown, *1916. Frame enlargement by Leon Kouyoumjian, Color Works.*

Staff

David S. Weiss
Executive Director

Samantha Boyce
Member Services

Jane Berry Donnell
Distribution Coordinator

Dan Gottlieb
Production Services

Paige Lilly
Collections Manager

James Sweet
Cataloging

Phil Yates
Technical Services

NHF Board of Directors

Deborah Joy Corey, Castine, Maine. Author of *Losing Eddie,* winner of Canadian best first novel award, dramatized and broadcast on CBC radio. Was owner of Toronto modeling agency. Board, Witherle Library, Castine.

Michael J. Fiori, Readfield, Maine. President of E.Y.E Foundation. CEO of ODV, Inc., manufacturers and distributors of narcotic identification equipment.

Paul Gelardi, Cape Porpoise, Maine. President, E Media, Kennebunk, specializing in manufacturing technology and electronic media.

Vice President
James S. Henderson, Orr's Island, Maine. Maine State Archivist, administrative head of the State Archives. Directs Maine's Historical Records Advisory Board. Education includes a Ph.D. in political science from Emory University.

Alan J. McClelland, Camden, Maine. Retired defense electronics executive from Ford Aerospace and Gilfillan ITT. Volunteer archivist and photographer, Owls Head Transportation Museum.

Martha McNamara, Orono, Maine. Assistant Professor of History, specializing in Cultural History and the History of New England, University of Maine, Orono. Ph.D. in American & New England Studies, Boston University. Director of the Society of Architectural Historians, New England chapter. Maine Historic Preservation Commission member.

Frederick Oettinger, Penobscot, Maine. Champion International Bucksport Mill, Vice President and Operations Manager. Lives in Penobscot with family.

Treasurer
James A. Phillips, Bangor, Maine. Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW TV; studied film at George Eastman House.

Terry Rankine, South Thomaston, Maine. Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects—educational and exhibition facilities.

President
Richard Rosen, Bucksport, Maine. Owner, Rosen's Department Store, Bucksport—third generation owner. Vice President of the board of Bucksport Regional Health Center, and past president of the Bucksport Bay Area Chamber of Commerce.

Karan Sheldon, Blue Hill Falls, Maine. Co-founder of NHF. Board, Maine Folklife Center and Friends of Fogler Library, University of Maine. Co-chair, Committee on the US National Moving Image Preservation Plans.

Nathaniel Thompson, South Portland, Maine. Television professional, 1983–1998 with Maine Broadcasting Company. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH and WLBZ to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, Maine. Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C. Founder, Smithsonian Institution Human Studies Film Archives. Co-chair, Association of Moving Image Archivists' amateur film group, In édits. Family roots in Skowhegan, Maine.

Advisors

The Advisors of Northeast Historic Film are individuals who have an interest in the work of the moving image archives as an organization with a vision for film, video, and digital preservation, with broad public access.

The establishment of the Advisors group is based on the archives' need to move into new territory for public programs, archival storage, and educational outreach. Advisors' leadership is needed to assist the staff and board in making decisions and connections in order to achieve these goals.

Gillian Anderson, musicologist, conductor, and author of *Music for Silent Films, 1894-1929.* Washington, D.C, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music,* a history of the Thanhouser Company, and other books. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass,* and director of the documentary feature *Hearts and Minds.* Castine, Me.

Alan Kattelle, author of a forthcoming history of amateur film and cinematographic researcher. Hudson, Mass.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, Mass.

Samuel Suratt, Archivist for CBS News for 25 years. Archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Robert W. Wagner, Ph.D. Emeritus professor of history and audiovisual communication with an interest in amateur film, archiving and nontheatrical film. Arlington, Ohio, and Readfield, Me.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography. Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press). Ithaca, NY.

Reference by Mail Selections

Members of Northeast Historic Film are invited to borrow from the FREE circulating loan collection, Reference by Mail. There is never any charge for borrowing. We will even pay for shipping the first time you borrow—up to three tapes in this first shipment! After this there is just a $5 shipping charge for each loan.

Member Information and Order Form opposite. For an 8-page Reference by Mail list call 800 639-1636. Or check our website, www.acadia.net/oldfilm/reference.html.

Public Performance
Videotapes listed here are offered as a reference service. Where possible, public performance rights are included. Please be sure to check each tape's status: PERF means public performance rights are included. No admission should be charged for events where Reference by Mail videos are being shown. Where there is no PERF, the tape is for home use only, or face-to-face classroom instruction. If you have a date in mind, call Samantha Boyce at 207 469-0924 to ensure availability.

Videos for Sale
Many of these tapes are available for purchase through NHF. Please call for a free catalog of Videos of Life in New England, or check www.acadia.net/oldfilm/Catalog/catalog.html.

Return Instructions
The borrower is responsible for return postage via First Class mail or UPS. Tapes must be on their way back to NHF five days after they are received.

Fisheries

Basic Net Mending, how to repair fish nets. 1951. 16 mins., col., sd. PERF

Fence in the Water, weir fishing for herring in Penobscot Bay, Maine, by independent filmmaker Peg Dice. 1980. 45 mins., b&w, sd. PERF

It's the Maine Sardine, catching, packing and eating Eastport fish. 1949. 16 mins., col., sd. PERF

Live Lobster: Maine Lobsterman, Phil Alley shows how he catches lobsters, what he eats, and you learn about the lobster's annual cycle. By Peg Dice. 1976. 24 mins., col., sd. PERF

Maine's Harvesters of the Sea, fisheries including shrimp, cod, and lobster. 1968. 28 mins., col., sd. PERF

The Maine Lobster, lobster fisheries and consumption with unusual footage including the assembly of lobster TV dinners. ca. 1955. 30 mins., col., sd. PERF

Our Fishing Heritage, Grand Banks dory fishing, stop-seining mackerel and herring, and lobstering. 60 mins., b&w and col., sd.

A Tale of Two Fisheries, fishermen tell a tale of two fisheries in Maine. 1997. 16 mins., col., sd.

Tuna Fishing off Portland Harbor, Maine, off-shore fishing with a Maine sea and shore warden. ca. 1930. 10 mins., b&w, si. with intertitles. PERF

Turn of the Tide, drama about formation of a lobster cooperative; from the Vinalhaven Historical Society. 1943. 48 mins., col., sd.

Under Water, Out of Sight: An Ecosystem Case Study, shows how underwater marine communities are changing as a result of ever-growing fishing pressures. 1996. 15 mins., col., sd.

Woods

Cut and Run, health and safety in the woods in the era of mechanization, by Richard Searls. 1980. 40 mins., col., sd. PERF

Forest Wars, "Can we have our wood products and our forest too?" 1996. 72 mins., col., sd. PERF

From Stump to Ship: A 1930 Logging Film, complete look at the long-log industry from forest to on board a schooner bound for New York. 1930. 28 mins., b&w, sd. PERF

In the Public Interest: The Civilian Conservation Corps in Maine, the federal work program from Acadia National Park to Cape Elizabeth. 1987. 58 mins., sd., col. and b&w.

King Spruce, harvesting pulpwood, includes horses and mechanical log haulers. ca. 1940. 23 mins., col., sd. PERF

Last Log Drive Down the Kennebec, documentary about Scott Paper's last log drive. 1976. 30 mins., col., sd.

Little Log Cabin in the Northern Woods, amateur film of a young woman's hunting trip near Brownville, Maine, with a professional guide. ca. 1930. 13 mins., b&w, si. PERF

The Maple Sugaring Story, children's video with teacher workbook. 1989. 28 mins., col., sd. PERF.

Our White Pine Heritage, how the trees are harvested for use in construction, papermaking, etc. 1948. 16 mins., b&w, sd. PERF

Pilgrim Forests, Civilian Conservation Corps work in New England—Acadia National Park and White Mountain National Forest. ca. 1933. 10 mins., b&w, si. PERF

River Run, Machias River watershed and the log drive. ca.1951. 15 mins., col., sd.

Shingles Made in Maine, the process of cutting and installing white cedar shingles in East Corinth, Maine. 1990. 30 mins., col., sd. PERF

So You Want to Be a Woodsman? compilation of 1940s training films including *Use and Care of a Bucksaw* and *Twitching.* 58 mins., col., sd. PERF

Then It Happened, 1947 forest fires that devastated Maine. Focuses on aftermath in southern Maine. 20 mins., col., sd. PERF

Timber is a Crop, pulpwood harvesting in the 1940s-1950s, from the Brown Company Collection, Berlin, NH. 66 mins., col., sd. PERF

Woodsmen and River Drivers, "Another Day, Another Era," unforgettable individuals who worked for the Machias Lumber Company. 1989. 30 mins., col. and b&w, sd. PERF

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England; and on moving-image related merchandise from the catalog and Alamo Theatre Store.
- Free loan of more than 200 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.
- Several premiums ranging from postcards and T-shirts to Video History Sets and free dinners are available depending on your level of membership. Each level offers a choice of fine premiums, which will be explained in detail after you join.

Membership Levels and Benefits Please check one:

☐ Individual Member, $25 per year. All benefits listed above.

☐ Educator/Student Member, $15 per year. All benefits listed above for teachers, homeschoolers and students at any level.

☐ Nonprofit Organization, $35 per year. All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ Household Members, $50 per year. All benefits listed above apply to everyone in your household.

☐ Associate Members, $100 per year. All benefits listed above plus two more free shipments of Reference by Mail videos.

☐ Corporate Membership, $100 per year. All benefits of Associate Membership.

☐ Friend, $250 per year. All benefits listed above plus four extra free Reference by Mail shipments.

☐ Patron, $1,000 per year. All benefits listed above plus a wide choice of select premiums.

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☐ I do not wish to receive the premium.

Please charge my credit card: ☐ MC ☐ VISA

Account # ______________________________

Exp. date ______________________________

Signature of cardholder

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☐ My check is enclosed. (Please make check payable to Northeast Historic Film.)

Gift Membership

I would like to give a gift membership at the

________________________ level to:

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Address ______________________________

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Phone ________________

Return application to: Northeast Historic Film
P.O. Box 900
Bucksport, ME 04416

Your dues are tax-deductible to the extent allowed by law.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

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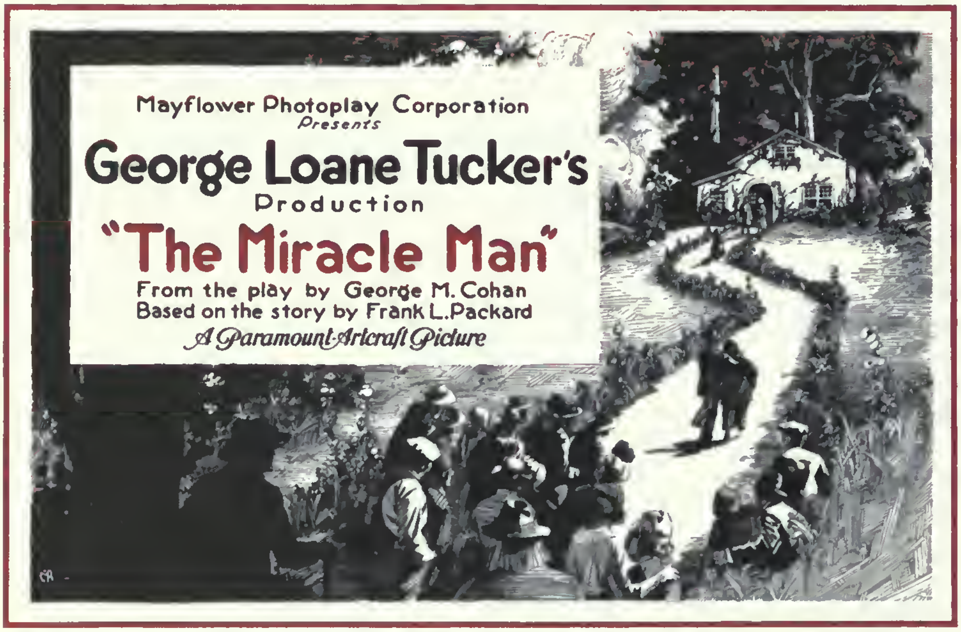
The Miracle Man

A lost film, *The Miracle Man* (1919), judging from surviving publicity materials and the original story, offered notions about the idealization of rural New England and its natives in the early part of the century.

Frank L. Packard's novel, from which George M. Cohan derived his play and George Loane Tucker his film, depicts the town of Needley, Maine—a stop on the Bar Harbor Express train—and its effect on city schemers and their marks.



Mayflower Photoplay Corporation
Presents
George Loane Tucker's
Production
"The Miracle Man"
From the play by George M. Cohan
Based on the story by Frank L. Packard
A Paramount-Artcraft Picture

1919 promotional material. Q. David Bowers Collection, NHF.

The fable resonates today, as towns such as the fictional Needley seek "revenue not counted on or thought of before," income imagined that would not effect deleterious change. Faith and illusion wrestled then and now.

Mr. Marvin, newly healed, recounts his experience to Madison, the chief crook:

> "I'm going home myself in another week—better than ever I was in my life. It was stomach with me, you know—doctors said there wasn't any chance except to operate, and that an operation was too slim a chance to be worth risking it." He got up and laughed, carefree, joyous. "God-given place down here, isn't it? Clean—that's it. Clean air, clean-souled people, clean everything you see or do or hear. Say, it kind of opens your eyes to real living, doesn't it—it's the luxuries and the worries and the pace and the damn fooleries that kill. Well, I'm going along back now to get some of Mrs. Perkins' cream—clean, rich cream—and home-made bread and butter—imagine me with an appetite and able to eat!"

The miracle-cure scam turns out to be a spiritual healing, with what we might now call a Martha Stewart setting. The female lead, named Helena in the novel, examines her cure:

> What was it? A week, another, two more, a month had slipped away since Thornton had returned, and there had been so much of genuineness crowded into this sham part of hers that it seemed at times the part itself was genuine. She had come to love that little room of hers, love it for its dear simplicity, the white muslin curtains, the rag mat, the patch-quilt on the bed; those daily duties of a woman, that she had never done before, that she had at first looked at askance, brought now a sense of keen, housewifely pride; the gentle patience of the Patriarch, his love for her, his simple trust in her had found a quick and

continued on Page 11

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Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Summer 1999

New Advisors Fuller & Gomery **4**
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In Memoriam: Danny Patt **10**

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David S. Weiss, executive director
Doug Hubley, writer and editor.
ISSN 0897-0769.

E Mail OLDFILM@acadia.net
Web http://www.oldfilm.org

Davis Family Foundation Grant

The core function of Northeast Historic Film, preservation of moving images, is being supported by The Davis Family Foundation of Falmouth, Maine, with a grant of $15,000.

The funds go toward purchase of compact shelving—racks on rails, which allow for efficient use of space. The new shelves will increase capacity in the climate-controlled storage area by 40%, sufficient for the next 3 years.

In these years NHF prepares to build an additional storage building, three stories tall, behind the Alamo Theatre. The current vault is adjacent to the curatorial space and study center, and will continue to be used after the new storage facility is completed.

Fragile Master Film & Video Materials

The collections in the climate-controlled storage vault serve many people. The films and videotapes are artistic and historical material copied for use in cultural programs in libraries and schools, and in new productions. NHF collaborates with individual artists whose materials reside in the vault, with nonprofit organizations depositing materials, and with many groups offering public programs based on these resources. These original materials are entirely unique; they are fragile master films and videos not preserved anywhere else.

Bridging Time and Space

Preparing this issue of Moving Image Review took us from coast to coast—the Tacoma Narrows Bridge to Deer Isle. It reminded us of archivists' and scholars' gatherings in Montreal and Los Angeles. It involved interviewing people as near as Maine's capital city and as far away as Manchester, England.

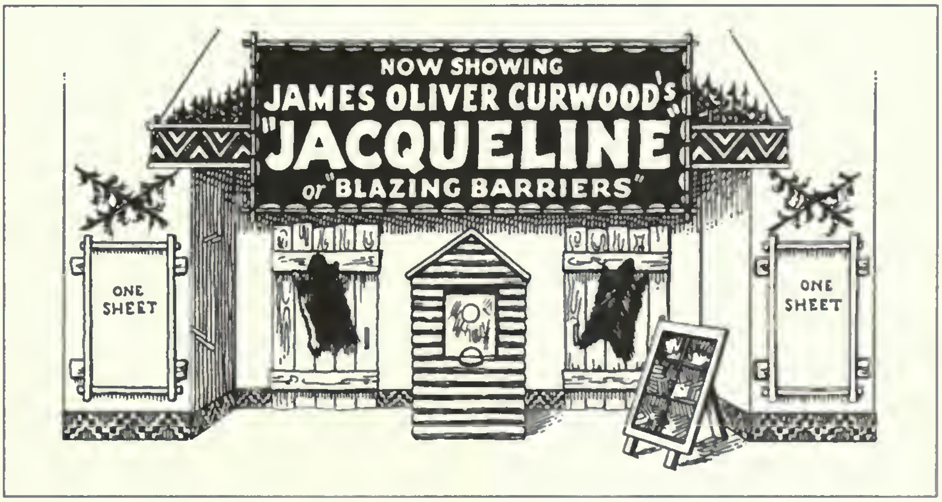
We dedicate this issue to the theme of bridging time and space. We cross the bridge of memory to Groton, Mass., in 1939. We look at steel and concrete bridges in Washington and Maine. We join hands with educators as they help youths connect with the past. And we stand proudly with 11 other organizations preserving "Treasures of American Film Archives."

Community Cinema Opens

In 1956 Bucksport's Alamo Theatre closed its doors. On May 1, 1999, NHF opened the Alamo Theatre and revived the tradition, started in 1916, of a Main Street cinema and community center offering popular entertainment.

A program committee meets the first Wednesday of each month. The group is guided by NHF's mission to collect, preserve, and make available to the public film and videotape of interest to the people of northern New England—and by our educational and community center objectives. The first

continued on Page 2



A promotional notion for a 1923 Pine Tree Pictures film, directed in Maine by Dell Henderson from a James Oliver Curwood story. One spectacular reel, all that survives of **Jacqueline or Blazing Barriers**, *has been preserved by the National Archives of Canada and will be shown this summer at the Maine International Film Festival in Waterville and at NHF. From a press book, Q. David Bowers Collection, NHF.*

continued from Page 1

challenge is to build an enthusiastic regular audience after this 43-year pause.

Committee members are students Brian Sullivan, Bucksport High School, Adam Lacher, Hampden Academy; teacher Scott Woodward, Bucksport High School; Diane Lee, WERU community radio; George MacLeod, Rob Carmichael, Jr., Bucksport; Lee Lehto, Blue Hill; Jim Phillips, NHF Board of Directors; Jane Berry Donnell and Phil Yates, NHF staff. Meetings are open to the public.

Current popular films will play in the theater Fridays and Saturdays at 7 p.m., and Sunday at 2 p.m. On additional nights during the summer, special screenings will feature guest presenters and classic films.

Music is also part of the Alamo offering. A Sunday jazz series starts July 25. On Wednesday evenings during the summer, Masanobu Ikemiya's Arcady Music Festival will bring classical and ragtime music.

Tickets for a single performance or a series can be purchased by calling 469-6910 during office hours. Or stop by the Alamo, or BookStacks, Main Street, Bucksport.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Executive Director's Report

Photo by Karin Bos, Meriden Studios.

The place is hopping. What was once a pile of dirt, being worked by a back hoe within massive brick walls, is now an elegant theater space welcoming middle school students' drama projects, high school fieldtrips, a college class screening and pizza party. And these visits are just within the last week.

We're looking forward to meeting the many research trip requests from teachers and students who are traveling to Bucksport from as far away as Manchester, New Hampshire. College and university teachers from the University of Maine and Bowdoin College, among others, are interested in bringing their students on field trips and initiating internship programs. High school internship, screening, and research projects are lining up.

As Marc Curtis, Bucksport Superintendent of Schools says, "access to the vast resources of this organization helps our students meet many of the objectives outlined in Maine's Learning Results."

Now that we're on the community's radar, on the 'scopes of the region's educators, and looking forward to a busy summer season, our most urgent priorities for the theater are: a curtain ($8,000), pedestal-mount xenon 16mm projector ($10,000), and a marquee ($7,000).

Our Funders

The community cinema project has been funded by the Champion International Corporation, the Town of Bucksport, Camden National Bank, a memorial gift from the friends of John Grant, the W.K. Kellogg Foundation, the Board of Northeast Historic Film, with an in-kind contribution from Boston Light & Sound, and support from many members and friends of the archives.

We have wonderful news from the Anna Marie and John E. Thron Fund and the Brimstone Fund of the Maine Community Foundation (MCF). Both will be making $1,000 grants to support Sunday night jazz music at the Alamo Theatre. Thanks to the MCF for making the connections, and to Lee Lehto for planning the music events.

Farewell to Alan McClelland and Deborah Corey

At our annual meeting we bid farewell to two esteemed board members. Alan McClelland joined the board in 1993. He lives in Camden with his wife Eleanor—they travel enthusiastically and were last seen in the British Isles. Alan established and led our Long Range Planning Committee—without which I can truly say we wouldn't be where we are today.

Deborah Corey joined the board in 1995. She and her husband Bill Zildjian live in Castine with their young daughters. Deborah is an important link to the peninsular community; Bucksport's Main Street and the Alamo served Castine in the first half of the century and Deborah helped to revitalize that connection for us.

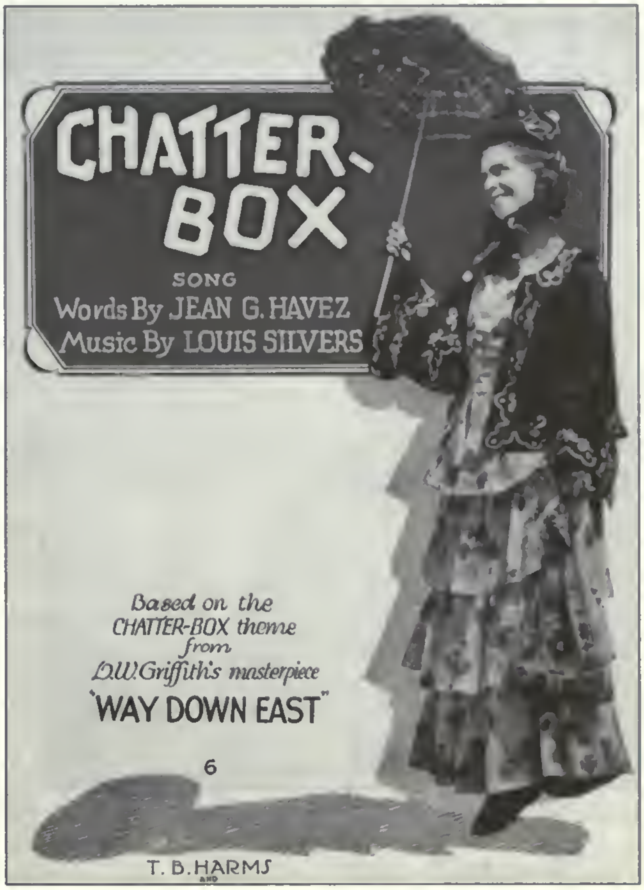
Reference by Mail

Reference by Mail, NHF's free video loan services for members, has grown to 210 titles. These videos are organized in 26 categories, among them American Indians, Artists and Authors, Home Movies, and Woods. The list is available on our website and also on paper through the mail. Just ask!

New Internet Addresses

You can now find us at www.oldfilm.org, and our cinema schedule is at www.alamotheatre.org.

Collections Policy: Books, Photos & Ephemera


CHATTER-BOX
SONG
Words By JEAN G. HAVEZ
Music By LOUIS SILVERS
Based on the CHATTER-BOX theme from D.W. Griffith's masterpiece
"WAY DOWN EAST"
6
T. B. HARMS

Vivia Ogden on the cover of sheet music based on a theme from Way Down East, 1920. "Old Miss Randall just loved scandal, Gossiped all the day; She just roasted, panned and toasted All who came her way." Q. David Bowers Collection.

Non-moving image materials present a challenge to an archives like Northeast Historic Film. What should we keep among print materials, still images and ephemera, things that are neither film nor video?

Like NHF's moving-image collecting policy, the non-moving image guidelines place the highest priority on materials that are:

- Related to northern New England through location, subject, maker, source, or other connection;
- Unique, or inaccessible to the northern New England population;
- Otherwise likely to be damaged or lost;
- Of excellent quality, and in a condition that will not put at risk other collections;
- Well-documented as to provenance and significance.

The policy also lays out guidelines showing how collections should relate to the archives' broad mission. Reference works help staff better curate the collections, and assist researchers in the use of moving images. Examples include works on genres such as documentary and avant-garde, and selected biographies. Baseline periodicals might include a full run of *Amateur Movie Makers*, *Film Daily Yearbook*, and *Moving Picture World.*

Making the Case

The case for selective acquisition of non-moving image items was easy to make. Film historian Douglas Gomery, a new Advisor (see Page 4), said it best. "This is an appropriate extension of what you've always done, because, once you try to acquire moving image materials, you then have to put them into context."

Some Advisors advocate an open mind about potential donations of non-moving image materials. "Don't use collection guidelines or policy to reject [materials] prior to proper appraisal," said William O'Farrell, of the National Archives of Canada. "The main point here is never to reject something sight-unseen, based upon a phone description."

The trick, then, is saving the right documentary support while not cheating film and video preservation. What materials are wrong is apparent. Paper materials that are severely deteriorated, moldy or infested are not welcome. Materials offered only under restricting conditions are undesirable.

And what's right? "Researchers like me need the most primary of the materials," Gomery said. "Peoples' descriptions, newspaper write-ups, diaries, all the ephemera of the world that's always worked for stories of the distant past."

Silent Era and Early TV

Gomery believes that the most endangered materials are those, first, about silent-era film, and second, about early television. "Most of the [silent] films that were shown in Maine we don't have copies of," he said. "We just have descriptions of them, so we need as good a description as possible."

The same is true for TV's Golden Age, when local broadcast was active. Kinescopes or other copies of such programs are rare, leaving archives to seek oral history and ephemera that can help fill in the blanks.

Exhibition History

Personal items, like diaries, audiotapes or scrapbooks, that shed light on films or videos in the collection are must-saves. So too are materials that represent the history of film exhibition, theaters and movie reception in northern New England—business records and correspondence, programs, postcards, posters and lobby cards, lantern slides, photographs.

A single box of business papers from a long-gone, small-town theater or a minor distributor can be a treasure trove, said Kathryn Fuller, a film historian and new Advisor (see Page 4). "That gives the context so well, and no one else [in historic preservation] would care about that."

Often the regional is the national. Nationally disseminated items like magazines and posters often speak to films with a New England focus. Fuller and O'Farrell believe that NHF is already so strong in relevant non-moving image materials that it should run with that strength. "Your study center will become a mecca in its own right, if you continue to build it the way you have to date," said O'Farrell. "The library has quite a few unique volumes, and I was knocked out by the stuff that David Bowers, for example, has donated." ■

Film Historians Join NHF Advisors

Northeast Historic Film welcomes two new Advisors with much in common, including great stories about an improbable subject—old business records. Kathryn Fuller and Douglas Gomery are both film historians, longtime friends of NHF and, to take a slight geographical liberty, residents of the Washington, D.C., area. (Fuller actually lives in Richmond, Va., but what's 80 or 90 miles?)

Kathryn Fuller.

Gomery and Fuller each contributed to the development of NHF's Going to the Movies exhibit in the early 1990s. Both came away impressed. Running a facility like NHF "requires an immense amount of dedication and resourcefulness," says Gomery, a professor in the College of Journalism at the University of Maryland.

Fuller came to New England in October 1991 to do field research with Karan Sheldon, who was expecting a child at the time. Fuller, now an assistant professor of history at Virginia Commonwealth University, likens the experience to the film ***Thelma and Louise***—without the gunplay. "This pregnant lady and this graduate student were running around to small towns," Fuller says, "talking to 80-year-old people who ran nickelodeons, doing research in historical societies and digging up old theaters. It was great."

Following the Money

Douglas Gomery brings an economist's perspective to film history. That's only logical in an industry where the money flow assumes tidal proportions.

In the late 1960s, doing post-graduate work in economics at the University of Wisconsin in Madison, Gomery was amazed to learn that "there were 25 film societies on campus showing 16mm films," he says.

Though he went on to earn his master's degree in the dismal science, the movie bug had bitten. He began writing about film for the student paper and serving on film programming committees. The two disciplines came together for him with the discovery of 32 years' worth of financial records from United Artists, donated to the State Historical Society of Wisconsin.

Gomery realized that his future lay in UA's past. "I went over to the Communication Arts Department and said, 'Can you get a Ph.D. in such things?'" Gomery recounts. The answer was yes, and he wrote his dissertation on the advent of motion-picture sound, making heavy use of the UA papers.

At that point the study of film history was in its infancy, to say nothing of the study of Hollywood economics. Gomery says, "I think my contribution has been to help people understand the role of cinema as a business, which, in the end, is what it is."

Gomery has taught at the University of Maryland since 1981. He has written some 600 articles, has written, co-written or edited a dozen books, and has made countless contributions to others, many of them industry reference works.

Nevertheless, he is modest in describing his role as an NHF Advisor. "My goal is to help them where I can, and where I can't, find somebody who can," he says.

Meet Me at the Movies

Kathryn Fuller approaches the movies as a social historian. Her particular interest is in the role movies and cinemas played in the social life of towns back before the Malling of America—a unifying role that gave viewers a meeting place and a set of shared aspirations.

Douglas Gomery.

"I feel very fortunate," she says. "It's a pretty hot area these days, studying film exhibition and film audiences, and I couldn't do it without Northeast Historic Film."

Fuller first learned about NHF during a 12-month fellowship at the Smithsonian Museum of American History, home of such Hollywood treasures as Dorothy's ruby slippers. There she found records from the Bon Ton theater in the Maine town of Mattawamkeag (pop. 550).

Her curiosity piqued, Fuller turned to NHF on the advice of a Smithsonian archivist. That led to a research fellowship from the National Endowment for the Humanities, lectures and an article for NHF's Going to the Movies project, and ultimately a book, *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press, 1996).

Old business records may sound dull, but they provide an invaluable resource for historians. "I've been able to use them as a window into this entire world of small-town film exhibition," Fuller says.

She strongly advocates the preservation of such documents by regional media archives like NHF. "No one else is doing this," she says. "And I know that's selfish of me, because this is my area of academic research, but I think they're providing incredible service to the historical film community, as well as the public."

Focus on Education: Beyond the Textbook

History teachers at a University of Maine conference last October had a valuable opportunity to hear peers discuss the moving image as a teaching tool.

Three teachers from Maine public schools and an archivist from the state's far north spoke and showed clips for "Moving Images in the Classroom." NHF co-founder Karan Sheldon organized the session.

The conference was the fourth in an annual series dedicated to teaching history in Maine. The daylong "Beyond the Textbook" event was put together by Martha J. McNamara, an assistant professor of history at the university and NHF Board member.

Three strengths unique to the moving-image media emerged during the hour. First, moving images speak directly to regional identity, which is a hot-button issue among Mainers. Mike Wood, from Deer Isle-Stonington High School, discussed his use of the film ***Turn of the Tide*** [MIR, Summer 1998] to add a historical dimension to the everyday lives of his students.

The film is a quasi-documentary from the 1940s advocating the creation of lobster-fishing cooperatives in Maine. "The whole history behind this thing is a real eye-opener to the kids," many of whom are from lobstering families, said Wood. "It's a fabulous way of bringing history alive."

The moving image can reinforce a regional identity defined in Maine literature, said Rae Pelletier, of Boothbay Harbor Middle School. Using the work of Maine authors "to teach history gives us an authentic view of Maine people and who we are as Mainers," she said. Pelletier used clips from films relating to author Sarah Orne Jewett to illustrate the concept.

The second strength of the moving image is related to that concept: Its appeal to the imagination, effective even where the written word fails to resonate. "Using the film you hit the whole wide range of these kids," said Pelletier, "from the ones who need a book on tape to the kids who can read anything."

Teachers Rae Pelletier, Mike Wood, Tamara Philbrook, and William Baker at "Moving Images in the Classroom;" off camera, an involved group of 75 teachers from around Maine.

Finally, because the moving image itself is a product of many converging arts, it's the gateway to multidisciplinary teaching. For example, Tamara Philbrook, of Orono High School, explained her use of a student's oral history videotape project to teach a Maine dialect to her drama students—part of her carefully structured literature curriculum using video excerpts throughout.

Lisa Ornstein, director of the Acadian Archives/Archives acadiennes, in Fort Kent, showed how a film became the centerpiece for a major cultural initiative in Maine's St. John Valley. Ornstein said she "became aware of the enduring resonance of Longfellow's Evangeline as a cultural icon in Acadian communities throughout North America" and played a role in restoration of the 1929 film ***Evangeline*** (a UCLA project).

Ornstein's segment also made obvious how schools can benefit from robust educational programs offered by such regional collections as the Acadian Archives and NHF.

None of which was to say that using the moving image as a teaching tool is an unmixed blessing, as the Q&A period revealed. The question of film ratings, age-appropriateness and what some might call censorship drew especially strong responses.

New "Twist" to Film History

NHF Advisor Patricia Zimmermann, professor in the department of cinema and photography at Ithaca College, found NHF footage to be an invaluable resource in presenting a paper at a symposium in Los Angeles last December.

The symposium, "The Past as Present: The Home Movie as the Cinema of Record" at the Getty Research Institute for the Arts and Humanities, was organized by Karen Ishizuka, of the Japanese American National Museum, also in Los Angeles. (Ishizuka's "Homemade Movies," a screening program at UCLA, included sound home movies from NHF's Archie Stewart Collection.)

Zimmermann is an innovator in the study of amateur film whose works include the book *Reel Families* (1995, Indiana University Press), which weaves provocative political and social considerations around a history of home movies.

Zimmermann's contribution at the Getty symposium was a 40-page paper titled "Morphing History into Histories: From Amateur Film to Digital Imaginaries." The paper proposed an intervention into traditional film historiography that dispenses with old polarities—slick studio productions vs. sloppy amateur films, for example—and takes economic, social and ethnic pluralities into full consideration.

"To look at amateur film," Zimmermann said, "we are looking at a notion of histories, rather than history."

She turned to NHF for one of four films discussed in the paper. ***Doing the***

see Focus On Education, Page 10

Grants in Action: Twelve Happy Archives

NHF is one of twelve U.S. film archives sharing in a $500,000 National Endowment for the Arts award for the preservation and presentation of so-called "orphan films."

The "Treasures of American Film Archives" initiative, announced in February, is one of the NEA's six National Millennium Projects. The National Film Preservation Foundation, working in concert with the archives, organized the initiative.

Designed to celebrate the country's entry into the next millennium, the six NEA projects are community oriented and range from film to music to the design of a human settlement on Mars.

Matching Funds Needed

NHF's budget for the laboratory preservation work includes $41,696 from the NEA. The project total calls for $9,400 still to be raised by NHF from a corporate or foundation partner. The films to be preserved and disseminated by NHF are:

- ***Amateur Exemplars***, a compilation of significant home movies from the 1920s and 1930s by Archie Stewart, Hiram Percy Maxim, the Meyer Davis family, and others;
- ***Aroostook County***, 35mm footage from Maine comprising scenes of the gabled barn community of New Sweden, dairy farming and an agricultural fair in the 1920s;
- ***Cary Maple Sugar Company***, a 1927 documentary on Vermont maple sugaring;
- ***The Hackett Collection***, 1934 footage showing daily life and holiday festivities at a Maine tuberculosis sanatorium [MIR, Summer 1998];
- ***Historic Provincetown***, a travelogue shot in that Massachusetts town in 1916;
- ***A Vermont Romance***, a social morality tale about an orphaned country girl forced to take factory work in town. The film was produced in 1916 by the Vermont Progressive Party.

NHF is in illustrious company with this grant. The four largest grants went to the UCLA Film and Television Archive, the George Eastman House, the Museum of Modern Art, and NHF. (Grant size depended strictly on the scope of the preservation project, and the matching requirement increased with grant size.)

Other regional organizations taking part are the Alaska Film Archives, the Minnesota Historical Society and the West Virginia State Archives.

Orphan films are unprotected by any commercial interests and therefore dependent on public support. The films covered by the NEA grant include newsreels, avant-garde works, home movies and orphaned studio productions. The "Treasures" project will pay for new preservation and access copies of the selected films, public screenings and a video set for distribution to libraries and sale to the public.

Monhegan Preserved in Lab Grant

As part of its continuing effort to preserve amateur film of the region, NHF during the winter received in-kind support worth $2,000 from the Los Angeles-based film lab Cinetech, in partnership with the National Film Preservation Foundation.

The film benefiting from the grant is a 1,000-foot selection from the Albert Benedict home movies. The entire collection totals 20,000 feet of original 35mm film shot by Albert Benedict in the 1920s. Albert's son, Herbert Benedict, of Bradford, NH, donated the collection in 1998.

It was shot largely on the Maine coast and in particular on the island of Monhegan, famed as an artists' colony since the early 1900s.

The grant consists of lab work from Cinetech—specifically, cleaning the black & white positive, preparing it for copying, and creating a 35mm duplicate negative and 35mm print.

Collections Guide Update

Thanks to a grant from the Maine Historical Records Advisory Board (MHRAB), NHF will update its *Collections Guide*, first published in 1995.

During the intervening years, explains Collections Manager Paige Lilly, the number of collections has doubled from the 195 listed in the original guide. Lilly is leading the update effort.

The update will not be comprehensive. The $1,500 grant from the MHRAB, requiring a match, is enough to update the guide with most of the new Maine-related collections. There are over 100. But a similar number of collections from other states must await other funding to be included.

Due in the fall, the update will be an addendum to the original guide created by Patricia Burdick, Crystal Hall Cole, and Karan Sheldon.

The Maine Historical Records Advisory Board is a state agency that makes grants to historical societies, archives, museums and the like. (Lilly and NHF Executive Director David Weiss serve on the board.) Like its sibling agencies in the other 49 states, the MHRAB disburses money from the National Historical Publications and Records Commission, a federal grant-making body that promotes preservation and dissemination of valuable historical documentation.

The current round of MHRAB grants addresses a theme embraced in Maine's capital in recent years: cultural tourism. The state's smaller museums and historical societies in particular, says Lilly, are seeing increased demand on their limited resources.

"There's more pressure being brought on these small collections and volunteer organizations," she explains. Specifically, the grants will help create finding aids such as the *Collections Guide* update. For NHF, the grant addresses more than the immediate need for a more accurate guide. It also helps shrink a backlog of so-called "collections-level" cataloguing—creating descriptions for entire collections—for which there are never enough staff hours in the budget. ■

Winning Support: The Sample Reel

Schooner Doris Hamlin in Harrington, Maine, 1919 from the Edna Frye Collection. Frame enlargement by John E. Allen, Inc.

"Show 'em, don't tell 'em." That advice is taken to heart by anyone with a story to get across. Not just novelists and filmmakers, either: In winning new supporters, nonprofit organizations, too, need to find the most direct way to explain what they do.

Moving-image archives have a built-in advantage: Everyone likes moving pictures, and there are plenty to show. In helping create a sample reel for Northeast Historic Film, two WGBH-TV staffers discovered last summer that the hard part is deciding what to leave out.

"It was really captivating," says Steve Audette, senior Avid editor for the Boston public television station. (Audette does like his work, but Avid is the trade name for a digital editing system.) "We'd start out looking for a specific shot, and end up watching for an hour."

Audette worked with Robin Parmelee, coordinating producer for the news program *Frontline*, on the sample reel. Parmelee co-produced the piece with Karan Sheldon, and narrated it.

Mysterious Parade

What they came up with is short but sweet. The piece begins with the late great Maine humorist Marshall Dodge playing train conductor, naming all the Maine Central stops between Bucksport and Vanceboro. It ends with a parade of top-hatted men from the Maher Collection.

The narrative arc in between packs a one-two punch, conveying both the range of the collections and their emotional appeal. Here are key facts of life in the Northeast: the water, the woods, the winter, the people at work and at play. Parmelee's voiceover drives home the simple truth that these moments were saved once, by someone with a camera, and deserve to be saved again.

Music by Paul Sullivan

Music heightens the impact. Robert Schumann's *Kinderszenen* convey the scent of the past in a performance by pianist Carol Rosenberger. A new piece composed for this compilation by Maine pianist Paul Sullivan mirrors the images in a more complex mix of emotions.

"There was poignancy to it, and irony, and fun," says Sullivan, of Sedgwick. Sullivan, a performer and recording artist, has known Karan Sheldon and David Weiss since they all had offices in Noel Paul Stookey's henhouse studio in Blue Hill.

The sample reel is NHF's best introduction to potential supporters, Sullivan adds. "They have such a wildly eclectic collection of stuff," he says, that words aren't adequate to the job of describing it. "This distills what the organization is about."

Communicating Internationally

In making a case for support, archives have an image problem to counter, says Jeannette Kopak. She runs the English-language television archives at the Canadian Broadcasting Corporation.

"Most people don't understand what [moving image archives] are doing," she says. "There is a sense, when you use the word 'archives,' that it's just closing the door and keeping it rotting, out of sight, out of mind."

A sample reel shows that there's life in the old films yet. Kopak knows that acutely well, having gotten great results from her own board with a reel of CBC "greatest hits." She is using the NHF reel as a model for provincial archives and regional CBC affiliates.

Hours of Enchantment

Parmelee and Audette put perhaps 100 hours into the piece. But the time didn't drag. "We both became enamored and enchanted with the footage, and the life from northern New England in a bygone era that it so eloquently showed," says Parmelee.

"It's like looking at our memories of families and good times in our own experience, brought to life through the lives of others on film," says Audette.

It was evocative indeed, he found. Audette takes his wife and three boys camping every year on the Maine coast. "While I was watching the film," he says, "I could remember the smell and the feel of the water, the sunlight." ■

For a copy of NHF's sample reel, *Culture, Identity, Imagination, Moving Images,* call 207 469-0924.

Regional Audio-Visual Archives Interest Group

Almost by definition, the work of the regional archivist can be isolating, says Maryann Gomes, director of one of England's premiere moving-image archives. "It's a hard struggle," says Gomes, of the North West Film Archive at Manchester Metropolitan University. "One of the really nice things is that there can be some kind of mutual support."

Gomes (pronounced "gomez") put those sentiments into action at the 1998 conference of the Association of Moving Image Archivists (AMIA) last December in Miami. The conference resulted in the founding of the Regional Audio-Visual Archives Interest Group (RAVA). Gomes stepped up to the plate and agreed to chair the interest group.

The first order of business after Miami was establishing a listserv for the RAVA. With Gomes' facility hosting, the service was up by January. A RAVA website will follow this year.

Two RAVA program proposals have been accepted for the 1999 AMIA conference in Montreal: a plenary session and a public screening.

To subscribe to the RAVA listserv, send the following message to nwfa-rava-request@mmu.ac.uk: subscribe nwfa-rava <your name> ■

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Aroostook Band of Micmac Indians
Atlantic Productions
Bagaduce Music Lending Library
Bangor Historical Society
Bangor Public Library
Belfast Free Library
Blue Hill Public Library
Blueberry Hill Productions
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Katahdin Area Chamber of Commerce
Kennebunkport Historical Society
Maine Film Office
Maine Folklife Center
Maine State Library
Maine State Museum
Marine Patrol Division 2
Marriner Library
Memorial Middle School
Moosehead Historical Society
Morrill Historical Society
Nashua Public Library, Music-Art-Media Dept
New England Museum of Telephony
New Sharon Historical Society
Newport Historical Society
Northeast Harbor Library
Oak Grove Nursing Care Center
Orland Historical Society

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Local Initiatives: Another Queen Crowned

Thanks to two men in Groton, Mass., another film in the Movie Queen series is being restored. And one of the pair, LeRoy Johnson, has a particular stake in the film: he appears in it.

The 16mm film has been in Johnson's family since it was made, in 1939. Johnson and Dr. Jack Bruner secured $1,100 for its preservation from the New York Women's Film Preservation Fund and $900 from the Town of Groton.

As previously reported in these pages, the Movie Queen series appears to have been a one-woman venture. Margaret Cram Showalter went from town to town in the Northeast drumming up local funding and players for her productions. NHF has preserved Movie Queens made in the Maine towns of Newport, Lincoln, and Lubec; and Middlebury, VT.

The productions consisted of a stage play followed by a movie. The standard plot, which arced through the play and the film, was a comedy adventure culminating with the heroine's kidnapping, a mad chase and the rescue by her beau.

In Groton, the American Legion post sponsored Showalter. Johnson's father was a prominent Legionnaire, and LeRoy—an impressionable 11-year-old—saw it all. During her Groton stay, Showalter let Johnson lug the camera and took meals with the Johnsons. She even bathed there, as her rooming house had a feeble hot water supply.

Showalter directed, ran the camera, did the makeup. LeRoy Johnson remembers a young woman who was "very effervescent," he says. "Pretty girl. Long red hair, very slender, small. Thinking back on it, as I have many times, she seemed to have things pretty well in hand, was able to develop the talent that she had to work with, and it went off without a hitch."

"When it was over, Margaret left the film with Roy's father," says Jack Bruner, a physician. He and Johnson have known each other for years. Bruner inherited an interest in old cameras from his father, who bought his first movie camera in 1927.

Bruner and Johnson have been working on the preservation effort since 1996. In addition to seeking funding, Bruner has been taping oral history interviews with other participants, such as Lefty Perrin, who drove the kidnappers' getaway car.

The pair has also been trying to dig up more about the mysterious Showalter, also known as Margaret Cram.

Bruner says, "These films, although they were promotional for those particular towns, also give a cross-section of a community at that particular time." Showalter's voracious camera could capture a significant proportion of the population of a town like Groton, which had fewer than 2,500 inhabitants in 1939. Johnson can reel off the names of many participants as they appear on the screen.

Showalter caught place as well as people. "In the town of Groton, for example, the main street was like a cathedral," Bruner says. "There were stately elms on both sides, and they would meet in a great arch above the street. They all died in the 1950s."

Collections Manager Paige Lilly. Photo by Karin Bos, Meriden Studios.

Staff Portrait: Collections Manager Paige Lilly

A phone call some time back deepened Paige Lilly's insight into the role of a moving-image archives.

The call came from a woman whose father had been interviewed about his experiences as a Maine woodsman. The caller had never seen the program featuring her father, says Lilly. "He'd passed away some years ago, and she'd always intended to follow up."

It turned out that David Weiss and Karan Sheldon had interviewed the man for the 1989 documentary ***Woodsmen and River Drivers***. All the interview footage, some 150 minutes, was in the vault at NHF.

"When I let her know, she was practically in tears on the phone," says Lilly. "It was so important to her that she have that film to look at."

In other words, while NHF gets the most ink for its national activities, it also contributes on the most personal level. Lilly feels that making such connections may be the best part of her job. It's "a lot of what we are and should be about," she says.

This Blue Hill resident brings a lifetime of library and collections experience. Starting as a teen-ager at the Patten Free Library, in Bath, Lilly has made her mark as a researcher and archivist at some of Maine's best-respected historical institutions.

Central to the collections manager position is processing new accessions, which appear on average once a week. Put another way, the overall film and video collection, now occupying about 800 linear feet of storage, grows by 150 linear feet annually. If that doesn't seem like much, imagine 10 bookshelves, each 15 feet long, in your living room.

Lilly believes that, especially in the academic community, the greatest strides in interpreting the century's moving-image legacy are yet to come.

Danny Patt, 1912-1998.
Photo by Thomas R. Stewart.

In Memoriam: Danny Patt

As we strive to save artifacts of the moving image era, amid the heaps of tapes and films and books it can be easy to overlook our most precious resource: the living memory.

Danny Patt, though, could never be overlooked. He was an original, a pianist who first played along with silent films when he was 12 and film itself wasn't yet 30. After the silents faded away, Danny built a musical career that put him over the national airwaves, into the White House and onto the cover of *Life* magazine.

In 1989 Dr. Richie Kahn connected Danny Patt with Northeast Historic Film for a screening in Union, Maine. Patt accompanied silent films, screened by NHF and others, well into the 1990s. Danny gave his last performance four days before he died, last Christmas Eve, at 86.

Danny first coaxed music from a keyboard, a pump organ, when he was seven. He was living in Union. His eagerness made Danny one of a kind, says Lynn Cadwallader, a producer and director who included Danny in ***Sounds of the Silents***, her forthcoming documentary about live music for film.

"He started to play for movies at such a young age, taught himself to do it—following in his sister's footsteps—and put himself forward to do the job with such zeal that the local film exhibitor finally had to hire him at age 12," she says.

By the time Danny was 15, ***The Jazz Singer*** had arrived and the silent era had departed. By 1936, Danny had gotten up a band, the Maine Lumberjacks. Radio star Lowell Thomas caught a Lumberjacks show in Jackson, NH, liked what he heard, and signed the band to a contract. Thomas put the Lumberjacks on the radio and in front of some famous fans, including Kate Smith, Babe Ruth and President Franklin Roosevelt, with whom they shared the 1938 *Life* cover.

Danny returned to Maine in 1965 to care for his parents, but never stopped making music. He once told a reporter that he could play some 5,000 songs from memory. His core following was in the Portland area, where he settled, but his performances—which increasingly included film-accompaniment work for NHF and others—took him statewide.

"He loved the films, got completely caught up in them and saw his work as an important part of the experience for the audience," says Cadwallader.

Patt's legacy is considerable. It includes his collection of film scores, which his family donated to NHF. They are unforgettably personalized. Patt, who was losing his eyesight toward the end, made pages of large-type cues when he was no longer able to read musical notation.

That's an important addition to NHF's Study Center. "Silent-film music is growing partly because more and more silent films are being restored every year," says Cadwallader. "All of this material needs music."

"There are now many well-known silent films that have more than one score, and you will find real fans debating which scores work," she adds. Not all musical accompaniments are appropriate. "Some are overpowering," she says. "Danny always let the film lead."

Focus on Education

continued from Page 5

Twist is a selection from 8mm home movies shot by a Maine woman, Gladys Steputis, in 1961. The film is a document of family fun over the holidays: Isolated by heavy snow, the Steputis daughters dance the Twist to bring the family closer together around the Christmas tree.

Zimmermann deconstructed the film to reveal its function as an intersection of feminist and family-culture issues. She construed ***Doing the Twist*** as a fantasy of family togetherness that could also be read as a complex web of power relations within and beyond the family.

The film shows, she writes, "how the family, rather than [being] isolated from culture, is actually a nodal point for the condensations of youth cultures, weather, domestic space, region, nation."

Local Connections: Tacoma Narrows Bridge Collapse

Jan. 7. Stiffening Girders
6 up in Main Span
Scale 1" = 100 ft

The Deer Isle-Sedgwick Bridge, built in 1939. Courtesy Maine Department of Transportation.

Some Maine residents look for local fingerprints on national excitement. When the Library of Congress named the 1998 selections for the National Film Registry, those Mainers no doubt brought magnifying glasses to bear immediately.

Easy to spot was ***Twelve O'Clock High***, which featured Gary Merrill, in his later years a Portland resident. A little harder was ***The Ox-Bow Incident***, based on a book by Maine native Walter Van Tilburg Clark.

But most observers likely don't know about the link between Maine and ***Tacoma Narrows Bridge Collapse***, a 1940 documentary filmed in Washington state. This 16mm film captures the dramatic failure of a suspension bridge linking Tacoma and Gig Harbor.

The 5,939-foot-long Tacoma Narrows Bridge opened to traffic on July 1, 1940, and collapsed during a storm on Nov. 7. In between, its undulations and gyrations earned it the name "Galloping Gertie."

On windy days, it was not unknown for motorists on the 2,800-foot middle span to lose sight of vehicles ahead of them as the roadway twisted and rolled.

Lightness, Grace . . . Ooops

In an era of design when lightness and grace were the suspension-bridge ideals, Leon Moissieff's design for Tacoma Narrows raised those virtues to an acclaimed degree. Moissieff used plate-girder construction to support the bridge deck rather than the more costly web-truss method. The girder construction was weaker than the truss and, crucially, offered more wind resistance.

That decision played into an unhappy tendency of suspension bridges. Under certain circumstances they oscillate, getting "into a rhythm," says Everett Barnard, a bridge maintenance engineer with the Maine Department of Transportation. "It gets worse and worse and worse. It won't check itself."

So on that fateful day, under 42 mph winds, Moissieff's creation rocked, rolled and pretty much fell into the water. Because authorities had closed the bridge, the only loss of life was a dog named Tubby, owned by a newspaper editor who had driven onto the bridge just before it gave way.

The collapse was an incredible sight. Fortunately, among the bystanders was one Barney Elliott, of the Camera Shop in Tacoma. Elliott, who died in 1997 at the age of 90, caught it on film—having earlier documented the construction of the bridge. The spectacular collapse footage was picked up by the newsreels and shown all over the world. And its significance hasn't dimmed, as the Library of Congress selection proves.

Rolling, But Not Tumbling

That significance reaches to Maine. South of Bucksport we have our own version of the Tacoma Narrows Bridge. Officially called the Deer Isle-Sedgwick Bridge, the structure was built in 1939 to cross Eggemoggin Reach and connect Deer Isle with the mainland.

The designer was David Steinman, who also created the suspension bridge that links Prospect and Verona, visible from Bucksport. Like Moissieff, Steinman was going for both grace and a low budget, and like Moissieff, he went for stiffening-girder construction.

Adding character to the design was the Coast Guard request that it accommodate the passage of sailing vessels. This resulted in a 6.5 degree gradient to either side of the center, creating the unsettling impression that you are about to drive off the edge of something. (There's at least one tale of strangers waiting all day at one end because they thought it was an open drawbridge.) The bridge also talks to itself, as do people who cross it frequently.

The Tacoma fiasco had Maine reverberations in 1941, when winds generated 12-foot oscillations in the Deer Isle bridge. Engineers beefed up the structure immediately, and it went along muttering to itself and not falling down until the 1970s.

In February 1972, the "Groundhog Gale" set up oscillations that broke some of the girders. In June 1978, sudden unseasonably warm air slackened cables, allowing for a fit of wobbles that closed the roadway, buckled some plates and stranded a lot of people in Deer Isle, including Joan Mondale, wife of the vice president.

Since then, with the ghost of Tacoma Narrows never far from their minds, engineers have continued to devote money and attention to the bridge. The Tacoma disaster gave bridge engineers a new awareness of aerodynamics, and in recent years that has manifested itself in the form of fairings on the Deer Isle bridge that cut wind resistance.

So, one hopes, the Deer Isle-Sedgwick Bridge will pass a quiet 60th birthday. All the attention, says Barnard, "has kind of quieted it down." ■

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Nathaniel Thompson, South Portland, ME.
Television professional, 1983–1998 with Maine Broadcasting Company. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH and WLBZ to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME. Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C. Founder, Smithsonian Institution Human Studies Film Archives. Co-chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine. ■

Advisors

The Advisors of Northeast Historic Film are individuals who have an interest in the work of the moving image archives as an organization with a vision for film, video, and digital preservation, with broad public access.

Gillian Anderson, musicologist, conductor, and author of Music for Silent Films, 1894-1929. Washington, D.C, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and other books. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature *Hearts and Minds*. Castine, Me.

Kathryn Fuller, Ph.D. Assistant Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, Va.

Douglas Gomery, Ph.D. Professor, College of Journalism, University of Maryland. Author of *Shared Pleasures: A History of Movie Presentation in the United States* (University of Wisconsin Press). Chevy Chase, Md.

Alan Kattelle, author of a forthcoming history of amateur film, *Home Movies - A History of the American Industry 1897 – 1979*, and cinematographic researcher. Hudson, Mass.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, Mass.

Samuel Suratt, Archivist for CBS News for 25 years. Archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Robert W. Wagner, Ph.D. Emeritus professor of history and audiovisual communication with an interest in amateur film, archiving and nontheatrical film. Arlington, Ohio, and Readfield, ME.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press). Ithaca, NY. ■

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A Vermont Romance, *1916, from WCAX-TV. One of the films being preserved as part of the National Film Preservation Foundation project, "Treasures of American Film Archives," with funds from the National Endowment for the Arts. See Page 6. Frame enlargement by Leon Kouyoumjian, Color Works.*

Friends and colleagues helped identify films: Philip Carli, Rob Edelman, Kathryn Fuller, Saul Fussiner, Jan-Christopher Horak, Eithne Johson, Audrey Kupferberg, John Lowe, Mac McKinley, Donna Ross, Eric Schaefer, Zoran Sinobad, John Skillin.

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Sony Pictures Entertainment Gift

A gift from Sony Pictures Entertainment, courtesy of Grover Crisp, vice president for asset management and film restoration, leads the way for access to New England's motion picture story. The 35mm prints include ***Little Women***, with Susan Sarandon as Marmee, the fourth iteration of this film (1919, 1933, and 1949). Other films donated to the archives are ***To Die For***, ***Jumanji***, ***The Spitfire Grill***, ***Mrs. Winterbourne***, and ***To Gillian on Her 37th Birthday***.

"Thanks to this gift, we can look at how movie audiences see New England, from the industrial site in ***Jumanji***, to the rural cafe in ***The Spitfire Grill***," says Karan Sheldon, NHF co-founder. "We're grateful for this opportunity to discuss common perceptions of New England character and landscape."

A few features, some thought lost, have been found in farflung archives. Readers are invited to consult the list at www.oldfilm.org/N.E.Featurefilms/ to help bring home films and associated materials that relate to New England identity.

Identifying feature films with New England themes has been an ongoing project of the archives. In 1997 we published a list of 190 features related to the region. Appearing in these films from 1915 to 1999 are Yankee characters including the rube, the waif, and the gossip. Small-town life contrasts with city values, seafaring tales abound, there's a genre of North Woods dramas, and throughout we find Gothic elements with strong strains of nasty family secrets and the supernatural.

The list now stands at more than 270 titles, with growth attributable to new films (e.g, ***Affliction***, ***The Ice Storm***, and ***Message in a Bottle***), and to continued vigilance among archivists and researchers. The 35mm theatrical facility and the opportunity to work with students and teachers on perceptions of New England provides an added impetus to seek out these titles.

Northeast Historic Film

MOVING IMAGE REVIEW

Dedicated to the Preservation of Northern New England Motion Pictures

Winter 2000

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Knowledge on Tap

"A little learning is a dangerous thing," Alexander Pope warned in *An Essay on Criticism* (1711). "[S]hallow drafts intoxicate the brain," Pope said—but drinking deeply "sobers us again."

It's still a good lesson. It must be, because we keep having to learn it. Whether it's the artsy dilettante or the politician reducing innovative policy to the flavor of the month, someone's always running aground in the shallows of human thought.

That includes, of all people, us. Film archivists from coast to coast popped champagne corks after the National Film Preservation Foundation and the NEA announced new funding for our efforts. But now it's the morning after: As we dispatch our precious films for preservation copying, it's dawning that we don't know enough about the film-to-film process, the film labs or even, heaven help us, the films themselves.

Meanwhile, in between deliveries from studios, the labs are opening boxes of home movies, and saying, "Hmmm." Maybe it's time we all got to know each other better.

The central figure in ***The Making of an American*** puts Pope to the test and determines his correctness through the evidence of a broken leg. Such things happen around open elevator shafts when you can't read warning signs. What the Connecticut Department of Americanization was communicating via film in 1920 was that immigrants benefit by learning English. It's a simple piece of wisdom that activists on both sides of the immigration-assimilation issue have been trying to obscure with polemics for a century now.

Another film in the NHF collection offers a reminder that, as Neil Young said about rust, the absence of knowledge never sleeps. It's dynamic. When Ivan Flye shot ***Maine Marine Worm Industry*** in 1942, he showed us all we really needed to know about sandworms and bloodworms, those polychaetes so popular with deep-sea anglers.

But when Bucksport worm diggers petitioned the state for relief in 1999, accusing mussel draggers of wrecking the worms' mucky habitats, it came out that no one in Augusta has really given the worms much thought since 1970. Maybe it's time to do some more digging.

If Andrea McCarty were into marine-resources policy instead of film, you can bet that researchers would be all over those mud flats like a cheap suit. Their loss is our gain. When McCarty joined the Alamo staff last summer as Theater Manager, she brought along a thirst for knowledge that has taken her to Paris, a world capital of cinema, and the Selznick School of Film Preservation, one of few U.S. teaching institutions in that field. She's generous with what she knows and we're happy to partake.

A similar passion for learning created the Porter Collection. The films of wild birds shot by John Porter, brother to painter Fairfield and photographer Eliot, embody the allure of learning. To find out more about kittiwakes or puffins, Porter was willing to make the long journey to the Gaspé peninsula or spend hours in a blind. The images he captured are as telling now as they were 60 years ago.

Thanks to filmmakers like John Porter and donors like his family, those images and countless others remain on tap in our collections. And so we dedicate this issue of Moving Image Review to a simple act: quenching the thirst for knowledge. Drink deeply. There's plenty for everybody. ■

The Making of an American, *1920, from the Alan Kattelle Collection, NHF. Frame enlargement by Dale Gervais, courtesy National Archives of Canada. See more images and story on Page 3.*

Executive Director's Report

Along every organization's path are shifts from adolescent beginnings toward adulthood. Northeast Historic Film made a transition on May 1, 1999, when we opened the Alamo Theatre as a community cinema for regular weekly movies.

A community film program committee meets every month to help select what we will show. Phil Yates projects trailers of new movies and the group enjoys free refreshments from the candy counter. The discussion ranges freely, including how to treat R-rated movies, whether the local audience will enjoy subtitled films, and what young people, seniors and neighbors might like to see in the coming month. Bucksport's biggest-drawing titles have been ***Life is Beautiful*, *Notting Hill*, *Sixth Sense*** and ***Message in a Bottle***.

Besides regular Hollywood entertainment the program this summer included two wonderful films separated by 50 years: the 1919 Mary Pickford film ***Daddy Long Legs,*** accompanied on the piano by Philip Carli, and Sony Pictures Entertainment's restored ***Easy Rider***. Both special engagements overflowed our 125 seats and emotionally engaged our audiences.

Northeast Historic Film members receive the monthly calendar, and $1 off the already reasonable ticket price of $4.50 (seniors and students pay $3.50). We will keep movies on the screen each weekend through the winter and plan to hold the price as long as the audience continues to grow. Cinema Manager Andrea McCarty (see Page 4) is running a volunteer program and has instituted "The Archival Minute," a program opener drawn from the archives' collections.

New Staff

The growth of the organization is also reflected in our staff and their experience. Newcomers include Don Radovich, technical services, from Rochester; Marko Schmitt, membership director, from Palo Alto; and Jane Beal, stock footage and access, from Boston. Each would be delighted to hear from you. I am so pleased to welcome them to our team.

NHF at the Academy: University Conferences

Two national conferences welcomed Northeast Historic Film in the latter half of 1999: those of the University Film and Video Association (UFVA) and the Consortium of College and University Media Centers.

Hosted by Emerson College, in Boston, the annual UFVA event began on Aug. 3. The UFVA calls itself an organization where film and video production meet the history, theory and criticism of the media. Its membership of nearly 1,000 includes archivists, librarians, businesses and creators, as well as members of the academic community.

NHF's participation included an evening screening on the opening day and contributions to two papers by Eithne Johnson and NHF Advisor Eric Schaefer in the panel "Regional Archives/Regional History." NHF showed works in a variety of genres from Massachusetts: ***Student Uprising at Harvard***, 1969, ***Provincetown***, 1916, and ***Faneuil Hall Marketplace***, 1926. Dr. Schaefer, an assistant professor in the Visual and Media Arts Department at Emerson College, introduced the session, which focused on the provenance of these materials and their uses in academic and public settings.

Orphans No More

Two months later, the Consortium of College and University Media Centers (CCUMC) convened in Burlington, Vt. NHF's screening was called "Orphans No More: Regional Film and Video as Resource."

The CCUMC promotes the role of media and instructional technology services in facilitating the work of teachers and students in higher education. The conference opened with a keynote speech by Bill Schubart, head of Resolution, Inc., a video and intellectual asset management company in South Burlington. Schubart emphasized the moral implications of business and technological decisions in regard to access.

Other speakers included Oksana Dykyj, head of visual media resources at Concordia University, who gave a detailed presentation on moving-image preservation in academic media centers.

NHF's session was introduced by University of Vermont media librarian Martha Day, CCUMC board member and conference co-chair. Karan Sheldon presented excerpts from the collections, along with how each holding was preserved and an overview of NHF's function in connecting donors, academic and public audiences. For more information about the organizations, see *www.ufva.org* and *www.ccumc.org*.

At the Fryeburg Fair farm museum, October 1999, a happy NHF customer with his new video copy of Bush Pilot.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Collections: The Making of an American

In its 100 or so years of existence, the term "Americanization" has gathered a lot of political baggage.

On its face, the process of Americanization might seem as innocent as learning English, discovering the thrills of the Super Bowl, and one sunny day taking the oath of citizenship. But, oddly enough in this land of newcomers, nothing draws controversy like immigration and its attendant issues.

At one extreme, immigrant-advocates argue against assimilation on the basis of preserving cultural identity. At the extreme of that extreme, Americanization is even likened to what one observer called "a gentrified form of ethnic cleansing."

At the other pole, your more rabid nativists see any immigration as akin to an invasion and any assimilation as merely the penultimate phase of the takeover.

A film from NHF's Alan Kattelle Collection takes a kinder, gentler and more uplifting view of the question. "Any process which makes a man or woman a loyal, active, and intelligent citizen is Americanization," the Connecticut Board of Education wrote in 1921, and that straightforward goal is all that ***The Making of an American*** hopes for.

The Connecticut Department of Americanization produced ***The Making of an American*** in 1920 to help motivate non-English speakers to learn the language. It's the story of a man who does just that.

"Attracted by the hope of greater things than Italy can afford him," the opening intertitle states, "Pete has taken the great step and landed in America." But, not knowing any English, Pete lands instead at the bottom of a factory elevator shaft, breaking his leg, in an accident caused by his inability to read a warning sign.

At this point he realizes that things aren't working out so well in America. Inspired by another sign—one that, in Italian and Polish, advertises English-language classes—he decides to take action.

You don't need a crystal ball to predict what happens next. But the film treats Pete's up-by-the-bootstraps effort, his English classes and consequent ascent in the world, with lyrical optimism. At one point, now a manager in the factory, he finds himself advising a new immigrant to take English-language classes. Later he becomes a popular and effective local politician.

It was an effective message. A report located by Connecticut State Archivist Mark H. Jones shows that some 112,540 persons saw the film in Connecticut, and it was screened in other states as well. In one six-month period, 63 factories in Connecticut established Americanization classes, a movement stimulated by stipends paid to factory directors by a Connecticut industrial association.

Other factors encouraged business owners too. As the U.S. Commission on Immigration stated in a 1995 publication, fervent nationalists saw Americanization as a way to "inoculate" immigrants against what they considered dangerously radical ideas from some political quarters. This impulse reached its peak in the years after World War I—that is, around the time ***The Making of an American*** was made.

But none of that seeps into the film. In fact, one of its most touching scenes depicts Pete and his wife in a happy encounter by a grapevine lush with foliage and heavy with fruit. That's an extraordinarily powerful symbol of the old country. It says clearly that no one's making immigrants give up their native culture. All that's asked is that they learn to function in this one. ■

The ten-minute video is available free of charge to NHF members through the Reference by Mail loan program, and may also be purchased for $15. Contact Jane Donnell at 207 469-0924.

▼ The Making of an American, *1920, from the Alan Kattelle Collection, NHF. Frame enlargements by Dale Gervais, courtesy National Archives of Canada.*

Learn English
Attend the Public Evening School Nearest Your Home!
parate La lingua
Frequentate le Scuole Pubbliche
situate al punto piu vicino di casa
Uez się po Angiel
Uczęszczaj do wieczornych
znajdujacych się blisko twego
PETER BRUNO
CHOSEN HEAD OF
SAFETY COUNCIL
Unanimous Recognition of
Public-spirited Work of
Leading Citizen for

Staff Portrait: Cinema Manager Andrea McCarty

Andrea McCarty. Photo by Karin Bos.

"I love to go to the cinema," says Andrea McCarty, "and in the back of my mind I've always thought, Wouldn't it be neat to open up your own little art house?"

Since last summer McCarty has come much closer to realizing that dream. She divides her time between managing the cinema at the Alamo and assisting with archival operations.

McCarty arrived in Bucksport in July to work as an archival intern. But the workload at the cinema, which opened in May, proved pressing enough that she soon found herself selling tickets and shoveling popcorn. From there it was a short hop to helping plan the programming and booking prints.

Now that the Alamo staff has mastered the steep learning curve in operating a community cinema, the next goal is to streamline and systemize the operation. In effect, McCarty says, "we want the theater to run by itself."

As intern, McCarty's first major assignment was assessing the Harry Shaw Collection. Donated in 1993, the collection consists of 70 reels of 35mm material accumulated by Shaw, a former projectionist at the Biddeford Drive-In, in Biddeford, Maine.

NHF took special interest in one aspect of the collection, the ads and house promotions that preceded the features. Teasers for the concession stand and entertaining "snipes" counting down the minutes until show time were an integral part of the drive-in experience. And ads for local businesses, including their Christmas promotions, document the economic and civic life in this Maine mill town.

In fact, after repair and preservation, some of this material will precede feature presentations at the Alamo just to offer a glimpse of the drive-ins' glory days.

Jump Into the Cinema

McCarty's current situation, working at NHF and living in a converted barn in the town of Morrill, is quite a remove from a previous lifestyle. Just a few years ago she was living in France, taking classes, teaching English and waiting on tables in a Parisian notion of an American eatery, the Chicago Meatpackers Restaurant.

Toward the end of her four-year French adventure McCarty earned a certificate, the equivalent of a bachelor's degree, in film and audiovisual studies at the Université de la Sorbonne Nouvelle. Throughout her stay she lived the foreign-student-in-Paris dream, even residing in a sixth-floor garret in the heart of Paris—for which she paid rent of an hour of ironing each day.

As a student at Bowdoin College, in Brunswick, Maine, McCarty spent her junior year in France. It was a double conversion experience: She fell in love not only with the country but—in the land of Renoir, Truffaut and the magazine *Cahiers du Cinéma*—with film.

"When I got to France, there was so much cinema there, and it was so important to the culture in general," McCarty says. "It's definitely seen as more than just Friday-night-at-the-multiplex entertainment."

She adds with a laugh, "And being a foreigner, if you're having a hard time making friends at the beginning, you can also jump into the cinema."

That short time abroad prompted McCarty to change her major from Asian studies to European history and French literature, with a minor in film studies. Soon after she graduated from Bowdoin, in 1994, she returned to France.

Her two years at Meatpackers were eye-opening in their own way. Cultural identity was something of an issue. For one thing, McCarty was a vegetarian serving big burgers and ribs to French citizens in an "American" eatery. For another, she was the only American server there, the rest being English, Irish, even Danish.

"A lot of French people, when they listened to me speak English with the English or Irish people, wouldn't believe that I was American," she says.

Back in the States, McCarty picked up yet another academic credential, a certificate in archival training at the Jeffrey Selznick School of Film Preservation at the George Eastman House, in Rochester, N.Y. The school offers one of this country's very few programs devoted to the physical medium of film, rather than filmmaking practices, aesthetics or film history.

There she met Karan Sheldon, who was giving a talk at the school. McCarty was about the only New Englander in her class, and Sheldon's descriptions of NHF's regional mission and its collections struck a chord. McCarty jumped at the chance to do an internship at the Alamo.

Now, settled into Bucksport and Morrill, she likes everything about her situation—from New England to Bucksport's location on the coast, from the people she's working with to the variety in her assignments.

But right now, McCarty says, "I think I'm having the most fun really learning how a theater works."

Preservation Practices: Film-to-Film

The shrinkage gauge and some 35mm film.

Photo by Karin Bos.

Suddenly, it seems, there's a lot more funding around for film-to-film preservation projects. By any standard, that's good.

But it's not necessarily straightforward. In putting that money to work, some archivists are discovering that hearing a tune and getting up to dance are two different things. They've realized, sometimes with a stumble, that they don't know near enough about their dance partners: the film restoration labs.

"NHF and a lot of other small archives don't have the kind of experience as clients that it might be nice for us to have, to know exactly what to ask for," says NHF Executive Director David Weiss. "You need to know what questions to ask in advance. And you need to know what is technically possible.

"It would be nice to depend on the labs to assess your problems and come up with an appropriate solution," he continues. "But there is a certain amount of partnering, I think, that has to be done."

Because smaller archives can never give as much business to the labs, in dollar terms, as Hollywood does, the burden of building partnerships falls to the archivist. "You've got to know what the labs are good at, what they're used to doing," says Weiss. "And you've got to specify, given the limitations of technology, which things are most important to you."

There's more than one way to do the job of film preservation, but much of the new support for our efforts mandates film-to-film copying. The practice is funded by much-publicized grants from the National Film Preservation Foundation (NFPF) and the National Endowment for the Arts, in its Treasures of American Film Archives millennium initiative.

The growth in film-to-film funding is impressive. Weiss estimates that in total, NHF put between $30,000 and $40,000 into film-to-film preservation during the period 1986-1998. Just during 1999, it has dedicated closer to $50,000 to the practice, largely due to the Treasures millennium initiative. The labs have played a role in that increase, making generous in-kind donations of their services available though the NFPF.

And the labs are feeling the impact. "Four or five years ago I had the impression that 16mm—from our viewpoint, as far as work and projects—was essentially disappearing," says Alan Stark, Vice President of Film Technology Company, Inc., of Hollywood, one of the nation's foremost restoration labs. "And exactly the opposite has happened. We're seeing it coming from all sorts of directions."

Do Your Homework

The very first question for the film archivist is whether film-to-film is even the way to go. Because of its expense and the complexities of the archive-lab relationship, one NHF Advisor feels, film-to-film should not be viewed as a preservation panacea.

Instead, it should be undertaken deliberately, as part of a comprehensive preservation plan and according to firm criteria, says William O'Farrell, Chief of Moving Image and Audio Conservation at the National Archives of Canada. If you're going for film-to-film, O'Farrell advises, know exactly why you're doing it.

O'Farrell believes film-to-film is strongly warranted in just a few situations: a serious threat from deterioration, an obsolete film format, an access plan that mandates screening copies. Otherwise, he says, seriously consider all preservation options.

"I'm definitely saying film-to-film is worth doing," O'Farrell emphasizes. "But I'm saying, make sure you're judicious in your selections."

Arguing for film-to-film are the ephemeral qualities of both video formats and magnetic tape itself. These are especially compelling in light of the extraordinary longevity predicted for new film that's stored archivally.

And, of course, the funder's say-so is the ultimate argument for film-to-film.

Do some homework. Learn as much as you can about the physical condition of the material to be copied. For instance, O'Farrell says he's surprised at how few archives have a shrinkage gauge. "If you don't know the shrinkage of your film," he asks, "then how can you talk to the lab about it with any sense of what the potential options might be, and how the lab might try to handle your film's specific problems?"

To begin, find out which labs can do what. Film processing technology has an answer for nearly any problem. Many different film stocks are available. The wet-gate process can make copies reducing the original's scratches. Prints may be made from a contact process, which allows for the most faithful

Continued on next page

Preservation Practices: Film-to-Film

Continued from previous page

contrast, or an optical process. Exposures may be timed or "one-light." And so on.

Say you have a film with .7 percent shrinkage and a bad base scratch. Because the shrinkage isn't severe, a contact print will work. Because of the scratch, you want an immersion process. Because a contact immersion printer is so expensive, not all labs will have one. And because you want to be sure they do, you have to ask.

In short, the lab is responsible for the work it does, but the archivist is responsible for the work it asks for. "You also get into a situation where the archives says to the laboratory, 'Look, we don't have the skill sets and you guys are the experts,' " says O'Farrell.

"And that's partially true and it's partially not true, because the archives, I think, is the expert when it comes to the value of that film image."

> *Archives, to laboratories, are nuisance clients. You go to all the trouble of restoring the film, and the archives makes, what—one print? Two? This is not a money-making proposition for a laboratory.*
>
> —William O'Farrell

For labs, films from smaller archives are often problematic. Amateur films, Alan Stark explains, have "a far greater range of cinematography, if you will—in that some of it's very good and some of it's, frankly, all over the map."

"So you have to deal with the expectations of what you can get out of that and what you can't get out of it," he says. "You have to establish that understanding. You would not encounter that, for example, in a feature film from a studio."

David Weiss offers the example of footage that shows children playing in front of a house. The footage is valuable, but the exposure is poor. The lab determines that the copying process can render either the children's faces or the architectural detail on the house. Not both.

"You have to make a choice," Weiss says. "When you come up with a situation like that, there are times when you need to make it clear"—directly to the person controlling the exposure, called the timer—"what it is about the images that you're trying to preserve."

Coming up to Speed

Restoration labs are enjoying something of a boom, and not just because of smaller archives. Hollywood, too, is feeling the call of restoration.

Again, no one would call this a bad thing, but it does complicate matters. For one thing, O'Farrell says, the new business has encouraged some processing labs that are inexperienced in restoration work to jump aboard the bandwagon.

For another, because major studios operate on a financial plane a few orders of magnitude above your typical regional archives, good business sense dictates that labs align themselves, first and foremost, to Hollywood's needs.

"Archives, to laboratories, are nuisance clients," says O'Farrell. "You go to all the trouble of restoring the film, and the archives makes, what—one print? Two? This is not a money-making proposition for a laboratory."

"We're finding that the [archives'] projects are much, much more difficult to do, and we're finding that they're extremely labor-intensive," says Alan Stark.

Even labs with long standing in the field may not be equipped for the kind and amount of smaller-format work coming their way. Fortunately, the increase in such business will likely encourage labs to gear up for it. Only now, says Stark, has the demand for 16mm processing increased to the point where he's adding certain capabilities.

> *We're finding that the [archives'] projects are much, much more difficult to do, and we're finding that they're extremely labor-intensive.*
>
> —Alan Stark

Labs, too, are re-examining their rate structures and business practices. "If we got an order five or six years ago, pretty much, we did the job and we sent the bill," Stark says. "Today we are almost always inspecting materials up front" and doing an estimate.

"That's to see what we're up against if people want to know how much it's going to cost. Which is a perfectly reasonable question," he laughs. "But we're seeing it much, much more."

The studios and major archives, Stark says, have the experience and the bucks to plunge right into restoration projects without a lot of back-and-forth, "whereas the smaller archives, they're kind of coming up to speed."

The Association of Moving Image Archivists has acknowledged the need for a higher level of technical education among members. At last November's annual conference, the organization for the first time offered an intermediate-level workshop that adds more in-depth technical matter to the grounding offered in the Basic Training Workshop.

Labs and preservationists alike are espousing the importance of building long-term relationships and improving their dialogue. "Preferably you want the same person that you're dealing with all the time, instead of six different people," says O'Farrell.

Alan Stark agrees. "If you have a long-standing client you do projects with all the time, that's very easy. You know what they want, they know what you're doing, especially after you've been around once or twice."

Collections: The Porter Birds

Atlantic Puffins, Matinicus Rock. Porter Collection.

A collection of 16mm films accessioned last summer adds another dimension to the story of a family well-known in Maine arts. At the same time, the films donated to NHF by the wife and children of the late naturalist John Porter paint a priceless picture of the wild birds that inhabit this corner of the world.

The Porter Collection's 27 films span more than four decades and include work made by John and by his father, James F. Porter. John's contribution, which is the lion's share, includes footage shot at the family's summer compound on Great Spruce Head Island, in Maine. But much of his work—and certainly the work to which John Porter devoted most of his movie-making hours—is the bird footage he captured in Maine, Canada and near his home in Bronxville, N.Y.

Born in 1910, John was the youngest of five siblings. Nancy, the first-born, is 100 years old and the sole survivor today. The others were Eliot, Edward and Fairfield. By most reckonings, photographer Eliot and painter Fairfield rank highly among artists with a Maine connection.

John, who died in 1993, was a teacher who made the 16mm camera his expressive tool. He used his bird films to illustrate lectures that he gave in and around Bronxville. David Porter, the youngest of John and Trudy Porter's three children, believes his father embraced film not just as a tool for documenting nature, but as an artistic medium that "wouldn't compete, perhaps, with his talented older brothers."

Bonaventure Adventure

John was an intrepid cinematographer, willing, for example, to spend hours in a blind for a few minutes' footage. In 1938 he and brother Eliot made the long trip to Bonaventure Island, a birdwatcher's paradise off Québec's Gaspé peninsula. Now a popular provincial park, this rugged island is a globally important seabird habitat.

Its northern gannet colony is North America's largest, with more than 32,000 breeding pairs counted in 1994. Bonaventure's 10 seabird species also include common murres, black guillemots, razorbills, and Atlantic puffins—all of which Porter captured on film.

John's interest as a filmmaker "was mostly nature, and then incidentally the family," says Trudy, now 89 and a resident of Blue Hill, Maine. In addition to the bird work, John devoted long, loving minutes to views of Maine sunsets, breakers smashing into the rocks, the spruce and fir trees spiking up against sky and water.

But the family scenes are engrossing. While locations include Bronxville and several Maine sites, much of the footage covers family summers on a Maine island bought in 1912 by James Porter. Still in the Porter family, preserved largely in a wild state, Great Spruce Head sits in East Penobscot Bay.

We see Trudy and Fairfield Porter's wife Anne among those relaxing on James Porter's motor yacht, the *Hippocampus*. And a Caterpillar tractor, driven by longtime island caretaker Rupert Howard, pulling a trailer filled with kids. "That was, in my recollection, one of the important functions of that tractor," laughs David.

Now 58 and a professor of botany at the University of Georgia, in Athens, David too appears in the later family films—"the little fuzzy-headed blond kid with the squinty eyes," he says—along with brother Edward and sister Anina.

Roasting Away

After the kids moved out, the films were stored. "I had these pictures in my attic," says Trudy. David offered to have them transferred to video. But he wasn't satisfied with the commercial transfer services he tried out, and the project stalled.

"So that was how we got started" with NHF, Trudy says. "David had the films in Georgia, and they were roasting away down there, so I didn't know if they had gone beyond saving." Fortunately, they hadn't.

The link between the Porters and NHF was Robert Saudek, a broadcasting pioneer who served as founding president of the Museum of Television and Radio and as head of the Library of Congress's broadcasting division. Saudek, who died in 1997, was a good friend to both NHF and John and Trudy Porter. It was through him that Trudy learned of the archives.

As a documentary record, the Porter Collection follows two lines of historic interest—the natural and aesthetic worlds of the Northeast—that flow from a single source. James F. Porter was a player in Chicago real estate development who was successful enough to support his children in their artistic and intellectual pursuits. (His portion of the Porter collection consists of film shot during a family trip to North Africa in the 1920s.)

David theorizes that James, in rebelling against his own father's strict religiosity, became an avid humanist and naturalist. He says, "The purchase of the island was in great part a hope—and I think it was a successful activity—to instill an interest in and a respect for the natural world in his children."

New Members and Members Renewed at a Higher Level Since the Summer 1999 Moving Image Review

A complete list of current members will be published in the next issue.

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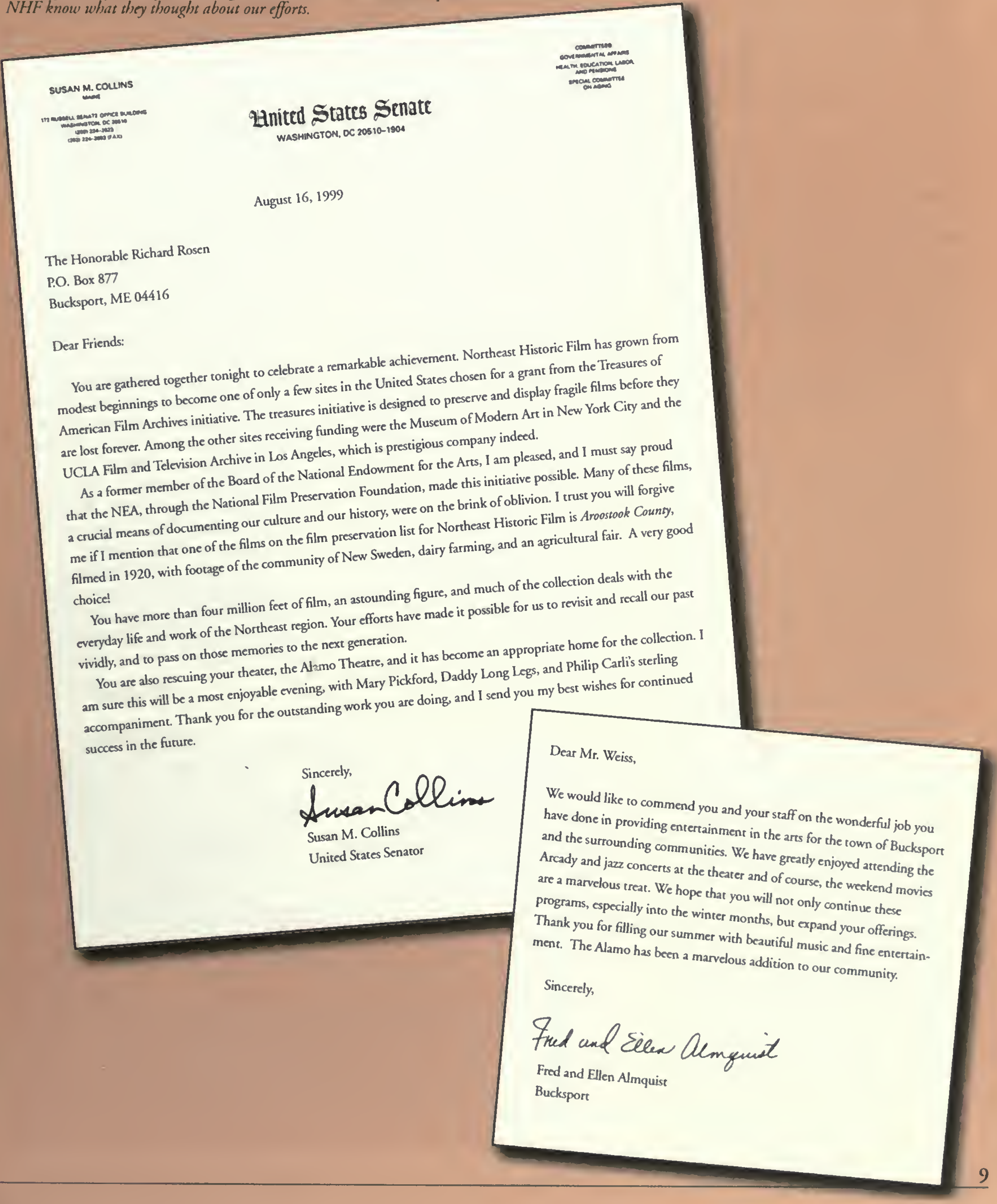
Champion International Corporation will match, dollar for dollar, all new or increased memberships up to $5,000. This is the third year of their offer. We met the challenge in the previous two years. Our goal this year? To unlock the match with your help.

Please join, or renew at a higher level! And give gift memberships to friends, schools, libraries, and historical societies.

Thanks to Champion, your gift will go twice as far, helping NHF preserve northern New England's moving-image heritage.

Summer Letters

Friends from as far away as Washington, D.C., and as near as Bucksport let NHF know what they thought about our efforts.



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SPECIAL COMMITTEE ON AGING

August 16, 1999

The Honorable Richard Rosen
P.O. Box 877
Bucksport, ME 04416

Dear Friends:

You are gathered together tonight to celebrate a remarkable achievement. Northeast Historic Film has grown from modest beginnings to become one of only a few sites in the United States chosen for a grant from the Treasures of American Film Archives initiative. The treasures initiative is designed to preserve and display fragile films before they are lost forever. Among the other sites receiving funding were the Museum of Modern Art in New York City and the UCLA Film and Television Archive in Los Angeles, which is prestigious company indeed.

As a former member of the Board of the National Endowment for the Arts, I am pleased, and I must say proud that the NEA, through the National Film Preservation Foundation, made this initiative possible. Many of these films, a crucial means of documenting our culture and our history, were on the brink of oblivion. I trust you will forgive me if I mention that one of the films on the film preservation list for Northeast Historic Film is *Aroostook County*, filmed in 1920, with footage of the community of New Sweden, dairy farming, and an agricultural fair. A very good choice!

You have more than four million feet of film, an astounding figure, and much of the collection deals with the everyday life and work of the Northeast region. Your efforts have made it possible for us to revisit and recall our past vividly, and to pass on those memories to the next generation.

You are also rescuing your theater, the Alamo Theatre, and it has become an appropriate home for the collection. I am sure this will be a most enjoyable evening, with Mary Pickford, Daddy Long Legs, and Philip Carli's sterling accompaniment. Thank you for the outstanding work you are doing, and I send you my best wishes for continued success in the future.

Sincerely,

Susan Collins

Susan M. Collins
United States Senator

Dear Mr. Weiss,

We would like to commend you and your staff on the wonderful job you have done in providing entertainment in the arts for the town of Bucksport and the surrounding communities. We have greatly enjoyed attending the Arcady and jazz concerts at the theater and of course, the weekend movies are a marvelous treat. We hope that you will not only continue these programs, especially into the winter months, but expand your offerings. Thank you for filling our summer with beautiful music and fine entertainment. The Alamo has been a marvelous addition to our community.

Sincerely,

Fred and Ellen Almquist

Fred and Ellen Almquist
Bucksport

Collections: Worm's Eye View

The people of rural Maine are famously ingenious at making a full-time living from part-time jobs. A breadwinner may work on a lobster boat in June, rake blueberries in August and make balsam wreaths in November.

In those charming examples the world sees an idealized Maine. The reality of making your living in such a piecemeal manner is less charming. It's hard. Take marine-worm digging, one of the many Maine occupations represented in NHF's collections. Worm digging lacks the tourism appeal of blueberries and lobster, but it shares with those products back-breaking work and concerns about the health of the resource.

Why would anyone buy bloodworms, alluringly named for their color, and sandworms, known for their many legs? They're great bait for sea fishing, that's why. Maine is so important a source for marine worms that Ivan Flye supplied worms to buyers as far away as Italy and southern California. He shipped 13 million worms in his best year.

Flye, of Damariscotta, finished his film ***Maine Marine Worm Industry*** in 1942. He started as a digger in 1938 and retired in 1985 as one of the state's major shippers. In that year Flye, now 83, sold his Maine Bait Company to a Maryland firm, Mike's Wholesale Bait. Still operating under its original name in Damariscotta, the company generates some 55 percent of Mike's wholesale revenues, says owner Mike Baldear.

Flye also ran a photography business in the town of Newcastle until 1986. In 1941, he decided to make a film about worm-digging. Why? "Because I was digging 'em," he says.

The Digger's Day

Flye's 13-minute documentary examines, step-by-step, a business that could pay a digger $100 a week from March to December, as an intertitle states. The film generates a fascination out of proportion to its homely subject, thanks to Flye's solid reporting, humor and fine eye.

Flye leaves no doubt about the difficulty of the work. We see the workers bent over and digging in the muck, harvesting sacks of sea grass for packing material, counting worms by hand for shipping. But he has a light touch ("Mud is washed from worms—also from digger," one intertitle observes).

In addition, shooting on Kodachrome that retains plenty of punch, Flye captures striking images, such as the stark shot of the diggers' feet as they cross a railroad trestle to work. In his renderings of the Sheepscot River estuary, he suggests that there was enough beauty in the digger's day to offer at least some relief from hours in the mud.

Flye resumed filming Maine Bait Company operations after he returned from Air Force service during World War II. He became as involved in video in the 1980s as he had been in photography. And he hopes someday to find someone to edit together the film and video that he has amassed and that he donated to NHF in 1992.

New Research Unlikely

Flye is convinced that worm-digging is in big trouble. "It's getting seriously depleted," he says. "And also, the price of the worms is so high that people can't afford to fish."

Maine's 1,000 or so diggers might agree with his first point. Mussel draggers who work the intertidal zones, they say, are ruining worm habitat. The diggers have petitioned the state for an end to intertidal dragging.

But the state, at this point, has little current research to bring to the dispute, even though the industry generated more than $3.35 million in diggers' gross earnings in 1998.

Ted Creaser, a scientist for the Department of Marine Resources, confirms that marine worm landings have declined. Bloodworms hit their peak in 1970, with 37 million worms landed; sandworms in 1963, at more than 32 million. The 1998 landings were more than 21 million for bloodworms and nearly 7 million for sandworms.

"We're not certain what that means," Creaser says. He explains that it's easily possible mussel dragging hurts worm habitat. The layer of ooze the draggers scrape away provides food for all worms and habitat for juvenile worms. In addition, the dragging seals off burrow entrances though which water circulates, bearing nutrients and oxygen.

Creaser believes that intertidal dragging should somehow be controlled to better protect that habitat. Yet, he adds, it is not a fatal threat. Worms living past the intertidal zone form a "biological

Continued on next page

Maine Marine Worm Industry, *1942.*

Grants in Action: The Rines/Thompson Fund

In November, Northeast Historic Film received a major assist in its effort to preserve Maine's surviving television record. A $12,320 grant from the Rines/Thompson Fund at the Maine Community Foundation will be dedicated to preserving and cataloging the Maine Broadcasting System Collection.

The MeBS Collection is Maine's largest surviving body of television film and videotape, encompassing some 784,500 feet of film and 486 hours of tape. These materials came to NHF from two stations of the former Maine Broadcasting System: WLBZ, in Bangor, and WCSH, in Portland. The stations, both NBC affiliates, were purchased two years ago by one of the nation's leading media companies, Gannett Co., Inc.

The WLBZ materials cover the years from 1970-1993 and include a month-by-month newsfilm record for the period 1975-80. Among the programming are promotional spots, local series and documentaries, and coverage of community events, sports and news.

The WCSH holdings span the years from 1956-1989. Forty-six videotapes document the story of the late Samantha Smith, the young girl from Manchester, Maine, whose efforts to defuse U.S.-Soviet tensions made her an inspiration to millions around the world.

There's a priceless sports archives put together by J. Donald MacWilliams, a WCSH sportscaster and Portland historian. And 11 years' worth of distinctive Mainers and Maine towns are profiled by Clif Reynolds in his "People, Places, and Things" series.

The Rines/Thompson Fund grant will defray the costs of preservation staff work and archival supplies, including film cans, leaders and cores. Descriptive cataloging will help make the materials accessible.

It's not pure coincidence that the Rines/Thompson Fund stepped forward to support the MeBS Collection project. Administered by the Maine Community Foundation, the Rines/Thompson Fund was established by the family that founded and owned the Maine Broadcasting System for decades. Its goal, says NHF Board Member Nat Thompson, is to continue the tradition of charitable giving begun by his grandfather, Henry Rines, who founded WCSH radio in 1925.

Nat is one of the Rines descendants who owned the Maine Broadcasting System until the sale to Gannett. Formerly in charge of commercial production at WCSH, he is now president of Maine Radio & Television Co., which provides mobile broadcasting facilities all along the East Coast. (Recent projects included the Macy's Thanksgiving Day Parade and the opening of ABC's new Good Morning America studio in Times Square.)

Nat's uncle William was the first general manager of WCSH-TV, which hit the airwaves in 1953. Mary Rines Thompson, Nat's mother and Henry's daughter, ran the Maine Broadcasting System into the mid-1980s, when her son Frederic took over. Nat is proud of his family's history, its pioneering role in Maine broadcasting and its contributions in the public realm.

"We have been known as a family that gives back to their community," he says, "and this is just another way that we can do that."

Largest Gift of Materials and Rights

Thompson was instrumental in persuading Gannett Co. to turn the MeBS Collection materials and all rights over to NHF. "This is the largest gift of materials and rights we have ever received," says Executive Director David Weiss. "A deed of gift of this nature has significance fieldwide. We hope it will help advance archives-station relationships in general."

Thompson helped sell other station owners on the idea of similar donations. Station owners benefit from the arrangement, he points out, because they retain access to the footage without the considerable expense of indexing it and providing archival storage.

Of course, it's too late for a lot of footage. When WCSH moved from the former Congress Square Hotel to its new location nearby, Nat says, countless cans of newsfilm were destroyed to cut moving costs. "I think they ended up using them for the silver content," he laments.

Such stories are common. If you're a station owner focused on day-to-day operations, he explains, "you don't see the value when you've been sitting on these things for a long time."

He adds, "I feel strongly that Northeast Historic Film is the place to take these things. There really is no other place to go that makes sense."

Collections: Worm's Eye View

Continued from previous page

reserve" that would forestall a serious depletion of the resource.

But at bottom, so to speak, no one really knows what's happening with either the resource or the industry. Creaser speculates that under-reporting of worm landings distorts the statistical picture. And he agrees with Flye on one point: "From all I can detect," he says, diggers are "pricing themselves out of existence."

The most recent worm data are from 1970, at the end of Creaser's five-year study. Clearly, new research is needed to pin down impacts on the resource, from draggers and other potential threats. But at this point, given limited funds and marine worms' lowly spot on the priority list, a new research effort doesn't seem likely.

During his study, incidentally, Creaser made his own film about marine worms, a 30-minute piece now stored in the department's archives. Especially in view of the current situation, it's good to know these films exist. Flye's ***Maine Marine Worm Industry*** is important to NHF's record of the too-often overlooked experience of New England people—a record made by those who know the life intimately.

As an angler, Flye was a sandworm man. "They made a more attractive bait than bloodworms, because they were larger and they would flutter in the water," he says. And he ought to know.

"I had a big choice of worms," he says.

Staff

David S. Weiss, Executive Director
Jane Beal, Access and Stock Footage
John Chapin, Business Manager
Jane Donnell, Distribution Coordinator
Paige Lilly, Collections Manager
Andrea McCarty, Theater Manager
Don Radovich, Technical Services
Marko Schmitt, Membership Director
James Sweet, Cataloging
Phil Yates, Facilities Manager

Back row, left to right: Andrea McCarty, Phil Yates, Karan Sheldon, David Weiss, Marko Schmitt, Don Radovich. Front row, left to right: John Chapin, Jane Beal, Jane Donnell, Paige Lilly.

Photo by Karin Bos.

NHF Board of Directors

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Maine State Archivist, administrative head of the State Archives. Directs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

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Frederick Oettinger, Penobscot, ME.
Vice President and Operations Manager, Champion International Bucksport Mill. Lives in Penobscot with family.

Treasurer
James A. Phillips, Bangor, ME.
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW TV; studied film at George Eastman House.

Terry Rankine, South Thomaston, ME.
Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects—educational and exhibition facilities.

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Richard Rosen, Bucksport, ME.
Owner, Rosen's Department Store, Bucksport—third-generation owner. Maine State Representative. Vice President of the board of Bucksport Regional Health Center, and past president of the Bucksport Bay Area Chamber of Commerce.

Karan Sheldon, Blue Hill Falls, ME.
Co-founder of NHF. Board, Maine Folklife Center and Friends of Fogler Library, University of Maine. Co-chair, AMIA Regional AV Archives Interest Group.

Nathaniel Thompson, S. Portland, ME.
Television professional, 1983–1998 with Maine Broadcasting Company. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH and WLBZ to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME.
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Family roots in Skowhegan, Maine.

Advisors

The Advisors of Northeast Historic Film are individuals who have an interest in the work of the moving image archives as an organization with a vision for film, video, and digital preservation, with broad public access.

Gillian Anderson, musicologist, conductor, and author of *Music for Silent Films, 1894-1929.* Washington, D.C, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and other books. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature *Hearts and Minds.* Castine, Me.

Kathryn Fuller, Ph.D. Assistant Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, Va.

Continued on next page

NHF Advisors—

Continued from previous page

Douglas Gomery, Ph.D. Professor, College of Journalism, University of Maryland. Author of *Shared Pleasures: A History of Movie Presentation in the United States* (University of Wisconsin Press). Chevy Chase, Md.

Alan Kattelle, author of a forthcoming history of amateur film, *Home Movies - A History of the American Industry 1897 – 1979*, and cinematographic researcher. Hudson, Mass.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, Mass.

Samuel Suratt, Archivist for CBS News for 25 years. Archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Robert W. Wagner, Ph.D. Emeritus professor of history and audiovisual communication with an interest in amateur film, archiving and nontheatrical film. Arlington, Ohio, and Readfield, Me.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press). Ithaca, NY.

A Brief Television Bibliography

By Mike McCauley
Assistant Professor, Department of Communication and Journalism, University of Maine

Following is a brief listing and description of five books on television—mainly the American variety. I chose these books to satisfy three criteria: that they were published fairly recently; that they come from respected academic or trade publishers; and that they approach the topic from angles that are fresh, innovative and, in some cases, controversial.

Making Local News

By Phyllis Kaniss. University of Chicago Press, 1991.

Billed as the first comprehensive study of local print and broadcast journalism, this book focuses on coverage of government and policy issues.

In treating television, Kaniss questions the low priority given to such stories, and why the ones that do make the cut seem sensational or sexy. Kaniss uses an analysis of local news in Philadelphia to demonstrate that reporters prefer punchy sound bites over detailed dissections of, say, complicated budget issues.

Important stories often give way to coverage of isolated crimes, fires and accidents, along with feel-good features and messages that promote the stations' image as a good citizen. Indeed, Kaniss shows that the chase for ratings and an affluent audience is the most important factor in shaping local news.

These results are hardly surprising. But there is value in seeing empirical evidence for trends some of us have long suspected. Media activists may find Kaniss' book helpful in analyzing the stations in their own market—in fact, it might be useful in holding news directors accountable for favoring fluff over substance.

Rich Media, Poor Democracy: Communication Politics in Dubious Times

By Robert McChesney. University of Illinois Press, 1999.

This book is the best synthesis to date of McChesney's work on the political economy of American mass media. McChesney argues the media have become a significant anti-democratic force, contrary to the lofty images that media organizations often create for themselves. Much of this has to do with the continual consolidation of media into huge transnational conglomerates, a process that has accelerated sharply in recent years.

The author points out the trend for TV networks, production companies and local stations to roll their operations into those of larger parent companies—conglomerates that also own cable channels, music labels and various print publishing firms. (It's worth noting that this book was published before the recent deal between Viacom and CBS).

McChesney contends that all this corporate consolidation is drastically reducing the number of independent voices in the American media industries. He shows how astronomical profits are possible when products are cross-promoted among various branches of one media giant. And, contrary to popular expectations, McChesney argues that these trends will only deepen with further development of the Internet and other digital technologies.

In the end, he argues that citizens who care about the future of democracy in our country must organize for the purpose of restructuring television and other media industries.

Make Room for TV: Television and the Family Ideal in Postwar America

By Lynn Spigel. University of Chicago Press, 1992.

This book was an easy choice, since I use it in my course on telecommunications history. Aside from that ringing endorsement, Spigel's work offers a highly original treatment of postwar media history in America. Her research questions are simple, yet effective: How did TV become part of people's daily routines? How did people experience the arrival of TV in their homes? What did they expect from this new medium?

Spigel ignores the traditional political-economic approach—that "following the

Continued on next page

A Brief Television Biography

Continued from previous page

money trail" will reveal all about the behavior of media industries. Her disdain for this approach is a scholarly weakness, yet Spigel does make some interesting observations. By combing through women's magazines, trade magazines and TV-set advertisements, she shows how television helped draw the family into a new, if superficial, sphere of togetherness.

At the same time, it also helped anchor many women into their all-too-familiar domestic role. By portraying TV sets successively as pieces of furniture, entertainment centers and selective "windows" on the world of Ozzie & Harriet and their ilk, Spigel argues convincingly that television did more in the 1950s to keep women in their place than liberate them from onerous housework. Further, she situates these developments quite well within the context of America's craving for security and stability in the postwar period.

Screen Tastes: Soap Opera to Satellite Dishes

By Charlotte Brundson. Routledge, 1997.

Screen Tastes consists of essays by an important figure in the field of British cultural studies. While Brundson uses the television and film industries as a platform to explore British culture, she writes enough about U.S. television and film to engage an American readership.

Brundson helps validate the study of television through feminist eyes. For instance, she argues that some commonly derided program types—including soap operas—may constitute legitimate vehicles for a new (feminist) TV aesthetic. In the end, we learn that the phrase "quality television" may mean different things . . . to different genders.

Live, Direct and Biased? Making Television News in the Satellite Age

By Brent MacGregor. Arnold, 1997.

Last but not least, here's a book that will resonate with those who believe television news has become more a circus than a vehicle for serious journalism. In sum, MacGregor's argues that "more" is often not the same as "better," when it comes to electronically transmitted news.

An academic and former TV news producer, MacGregor examines various theories about the relationship between the TV industry and the new technologies that obsess it. Along the way, he delivers case studies of huge media events including the Gulf War, the fall of the Berlin Wall, the O.J. Simpson trial, and the Oklahoma City bombing.

MacGregor concludes that in their haste to be "firstest with the mostest," producers in major TV organizations have largely abandoned responsible journalism. Instead, they tend to bombard audiences with constant streams of titillating content—exactly the sort of programs that are most likely to result in corporate profit. If you don't believe MacGregor, ask Rupert Murdoch!

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Members of Northeast Historic Film are invited to borrow from the FREE circulating loan collection, Reference by Mail. There is never any charge for borrowing. We will even pay for shipping the first time you borrow—up to three tapes in this first shipment! After this there is just a $5 shipping charge for each loan.

Member Information and Order Form opposite. For a paper copy of the full Reference by Mail list call 800 639-1636. Or check our website for more than 200 titles: www.oldfilm.org.

Transportation

The Bangor & Aroostook Railroad, a documentary on Maine railroads. 1991. 30 mins., col., sd.

The Batteau Machias, a student project on construction of a traditional river-driving boat. 1990. 22 mins., col., sd.

Gee Bee Airplanes, the sport planes that made a fabulous entrance into the aviation scene in the early 1930s. 60 mins., b&w and col., sd.

Road to the Sky, the Mount Washington Auto Road. 1991. 25 mins., col. and b&w, sd.

Moving History: Two-foot Rail Returns to Maine, antique trucks haul the Edaville Railroad trains to Portland. 1993. 48 mins., col., sd.

Northern Railroads: Vermont and Her Neighbors, steam era footage, stories by railroaders and historians. 1995. 60 mins., col. and b&w., sd.

Ride the Sandy River Railroad, one of the country's best two-foot-gauge railroads. 1930. 30 mins., b&w, si. with intertitles.

Tales of Wood and Water, visits to boat builders and sailors up and down the coast of Maine. 1991. 60 mins., col., sd.

New Video for Sale

Maintenance of Steel & Motor Power

Attention railroad enthusiasts! This is your chance to see two rare and extremely detailed informational films produced by the Bangor and Aroostook Railroad in the 1960s.

Big Muscle Offers a behind-the-scenes look at track maintenance on the B&A Railroad. Men and machines fight to keep a cargo of paper, pulpwood and potatoes moving down the line.

Giants of the Roundhouse The repair and rebuilding of rail cars from start to finish—workers show off the parts and equipment that keep the trains in top condition.

VHS, 36 minutes, color and sound. $19.95. Photo courtesy Richard Sprague.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

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Step One in any project is moving boxes. In winter, mittens are optional indoors.

Photo by Karin Bos.

Study Center Report

"Currently your archives and your research for the Going to the Movies project has made you the premier archives of pre-1930, or nickelodeon era, or even overall film exhibition and movie-going in the nation. NHF has been very active, and very successful, at demonstrating that the Native American and immigrant communities have a moving image history, and are impacted by depictions of their groups, as much as Yankees. Pat yourselves on the back and keep going for the complexity of your society." So says historian Kathryn H. Fuller about NHF's growing collections and interpretive work.

But NHF urgently needs a facilities upgrade to be able to continue. The second-floor library is unfinished, it's full and it's not safe. There are no quiet spaces for study. Staff, volunteers, and researchers work in challenging conditions without adequate heat or cooling, lighting, finished walls or ceilings.

NHF has focused on:

- Collecting rare and unseen research resources for understanding northern New England.
- Preserving materials within a regional, national and international context.
- Maintaining low overhead and high flexibility.
- Emphasizing access and meeting the needs of underserved users.

Demand for NHF's services is accelerating. "We offer museums and other organizations moving-image resources for exhibitions of all kinds, and we work with producers all over the world," says Executive Director David Weiss.

"But if visitors and staff can't make safe and effective use of our materials, it doesn't matter how valuable the materials are. We need $300,000 to finish the second floor and outfit it to serve researchers, students, educators and others who use the collections."

The new facility will provide viewing carrels, terminals and tables in a well-lit, comfortable space. "If the collections are like a gem," says Weiss, "it's time we provided the setting."

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Northeast Historic Film

MOVING IMAGE REVIEW

TV outdoorsman Bud Leavitt. BHS/WABI Collection.

Study Center to Become a Reality

Work Will Begin Thanks to Kings

One of Maine's foremost charitable foundations has donated $200,000 to Northeast Historic Film for the creation of the Study Center for Maine Moving Images.

The Stephen & Tabitha King Foundation announced the grant, the largest in NHF's 14 years, in April. The donation enables the archives to begin work on the long-awaited Study Center this summer. The center will be the place for students, educators, media professionals and the public to explore the archives' collections of film, videotape and supporting materials.

"I'm very excited, very excited," NHF President Richard Rosen said shortly after the grant was announced. "The effort that has gone into NHF, from the founders all the way through the membership, has been just incredible. And it's a great reward to them to see a major in-state foundation like this one recognize the importance of this work."

Located in Bangor, where Mr. and Mrs. King reside, the Stephen & Tabitha King Foundation supports a broad range of cultural and social initiatives, primarily in Maine. A particular focus falls on projects that strengthen community life in the state. Educational and intellectual resources such as libraries are also emphasized, not surprising from a couple well-known for their writings.

With completion projected for the end of 2001, the Study Center will provide a comfortable, productive environment for research on the second floor of the 1916 Alamo. Facilities will include reference copies of NHF's moving-image holdings, viewing equipment, and finding aids, as well as a library of books and periodicals unmatched in northern New England.

The King grant will come in four installments. The first goes to work this summer, paying for preliminary structural work at the Alamo and an information system for collections research and educational programming — sort of a "virtual Study Center," as Executive Director David Weiss described it.

"We can't do the whole job without the physical space, but we can start doing some of it," Weiss said. "So we're making one stride on the construction, and the other is on the technological infrastructure for learning."

The budget for the Study Center is $288,000. The significance of the King Foundation grant to the fund-raising effort is obvious.

"Even though NHF has a regional and really almost a national mission," Rosen said, "we're in the Kings' back yard, and it's a very important endorsement for the rest of the philanthropic community to see that the Kings view this as an important resource."

He added, "I'm personally grateful for the way the King Foundation and the King family over the years have supported a variety of different causes in Maine. It's just great to have some of our own be successful and stay members of the hometown community and to continue to share that good fortune with the state."

"Folks are very grateful, I think, for that."

Federal Grant to Help Preserve TV Collections

A grant from the federal government will help create public access to the largest single category of NHF's collections: Five decades of Maine television images.

The National Historical Publications and Records Commission (NHPRC) announced during the spring that it would grant more than $120,000 to support access and preservation processing for NHF's seven TV collections. The project, whose total cost will exceed $241,000, involves archival cans for 16mm film, cataloging, and copying videotapes.

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Summer 2000

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Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfim.org

Summer's a Time for Growth

Anyone who knows northern New England knows a simple truth: it's the best place to be in the summer, and summer's the best time to be in New England.

Even year-round residents never quite get used to what happens here between April and June. (Many of us live for it.) Gaunt branches disappear into masses of shiny new foliage. Bird gossip awakens you before dawn and lilac scent soothes you at day's end. Stripers and blues crowd the coast. Fresh produce appears first in a trickle, then a rush of intensely red strawberries, crisp sugar-snap peas, petite new potatoes.

This year, summer's potency has even permeated the old brick walls of the Alamo Theatre. Everywhere we look, Northeast Historic Film is facing new growth. The success of our cinema, now in its second summer, has inspired us to take the bold step of launching a silent film festival, one of the few in the nation. (By scheduling our first-ever Summer Symposium for the weekend before the festival, we hope to encourage film buffs to take a week's vacation in Down East Maine and discover summer for themselves.)

Important relationships have strengthened with the warming weather. In May, our new partnership with Maine Public Broadcasting Corporation was reflected in the decision to use the Alamo for the season premiere of ***Home***, MPBC's television series exploring Maine's history. Footage from our collections helped make that history a little more vivid for viewers of the series.

We continue to work with educators like Anne Welles, who turned to the Ernest Stillman Collection to help her third-graders envision Southwest Harbor's past. And with the national film preservation community, which gathered at the National Gallery of Art to see images preserved in the "Treasures of American Film Archives" initiative.

Support for our mission, too, has grown tremendously. A very generous gift from the Stephen and Tabitha King Foundation will enable us to begin structural work on our long-awaited Study Center for Maine Moving Images. Another major grant, this time from the National Historical Publications and Records Commission, will ensure the preservation of Maine's surviving television record.

South: Ernest Shackleton and the Endurance Expedition. *Photo courtesy Milestone Film and Video.*

Summer ends, of course. We can't help but celebrate the season's generosity now, while it's all around us — but it's also important to remember that generosity when we're back into the long weeks of cold wind, bare branches and brown fields.

We're grateful now, and we'll be grateful then.

Northeast Silent Film Festival Schedule

THURSDAY, JULY 20

8 p.m. *Old Ironsides* (1926)

FRIDAY, JULY 21

2 p.m. Children's Program, featuring Charlie Chaplin in *The Rink* and *The Sailor's Sacrifice*, starring Jean the Vitagraph Dog.
7:30 p.m.
The Making of an American (1920) and *South* (1919)

SATURDAY, JULY 22

6:30 p.m. *South* (1919)
9 p.m. *Behind the Door* (1919)

SUNDAY, JULY 23

6:30 p.m.
The Poor Little Rich Girl (1917)

Calendar Highlights

July 15
Summer Film Symposium at the Alamo
July 19, Aug. 2, 9, 16, 30
Arcady Music Festival performances at the Alamo
October 1-8
NHF at the Farm Museum, Fryeburg Fair
October 8
Ragtime Revue at the Alamo with Glenn Jenks and Richard Zimmermann
November 13-19
Association of Moving Image Archivists annual meeting, Los Angeles
Dates TBA
National Film Registry Tour at the Alamo
December 2
Spirit of the Holidays, Bucksport

First Annual Silent Film Festival and Film Symposium

Communities that host silent film festivals are rare. There's San Francisco, there's the Italian town of Pordenone — and this summer, for the first time, there's Bucksport, Maine.

In July, this Penobscot River town will welcome film buffs from all over for the first annual Northeast Silent Film Festival. The event, northern New England's only festival exclusively dedicated to silents, is scheduled for July 20-23 at the Alamo Theatre. It's preceded on July 15 by another first, a daylong symposium exploring issues in moving-image preservation.

NHF is playing some strong cards for its debut in the festival realm. One is Mary Pickford, "America's Sweetheart," whose ***Daddy Long Legs*** sold out the Alamo last August. Pianist Philip Carli, whose accompaniment helped make that occasion so memorable, returns for the festival. Another highlight is the regional premiere of the acclaimed documentary ***South: Ernest Shackleton and the Endurance Expedition*** (1919).

A maritime theme runs though the program, which also features the sea adventures ***Old Ironsides*** and — ranked among the very best American silents — ***Behind the Door.*** All films will be shown from newly restored prints, supplied by Milestone Film and Video, the George Eastman House and the Library of Congress, which is restoring ***Behind the Door.*** Note too that the Alamo is one of North America's few cinemas equipped to screen silents properly.

The program, as the saying goes, has a little something for everybody. With ***Daddy Long Legs*** playing to an SRO house and netting a spot on CBS Sunday Morning, a Pickford reprise seemed appropriate. In 1917's ***The Poor Little Rich Girl***, America's Sweetheart plays an 11-year-old neglected by socially ambitious parents. The film is distinguished by a fantasy sequence set in "the land of happy children."

South is an amazing artifact of an amazing story. In 1914, Sir Ernest Shackleton's Antarctic expedition was threatened by pack ice that trapped, and eventually crushed, his sailing ship *Endurance*. Setting out for help in an open boat, Shackleton ultimately returned to rescue his men. This stunning film was shot by photographer Frank Hurley, whose stills from the expedition found their way into a widely publicized book and exhibition last year.

TAXIDERMIST

Hobart Bosworth in his Maine taxidermy shop — Behind the Door. *Saturday, July 22 at The Alamo Theatre.*

Photo courtesy of the Academy of Motion Picture Arts and Sciences. Photo research. Margie Compton.

The maritime thread continues with ***Old Ironsides*** (1926), an all-ages adventure in which Wallace Beery lures Charles Farrell's young innocent into the seafaring life, complete with scary pirates. Philip Carli, who recommended ***Old Ironsides***, says it "sets the audience ablaze." Female lead Esther Ralston, by the way, was born in Bar Harbor.

And it's Beery redux for the edgy ***Behind the Door.*** Hobart Bosworth plays a Maine taxidermist who becomes a ship captain during World War I. Beery is the malevolent captain of the German sub. "Everybody we've talked to," notes theater manager Andrea McCarty, "has said that it's absolutely spectacular," even in this incomplete version.

Of course, no silent film event would be complete without at least a nod to Charlie Chaplin. His film ***The Rink*** is paired with ***The Sailor's Sacrifice***, starring Jean the Vitagraph Dog, in a July 21 children's program presented with the Bucksport Area Childcare Center.

The NHF vaults will open for ***The Making of an American***, a bit of social engineering from 1920 (MIR, Winter 2000), along with other short treasures. But, says McCarty, "As the years go on, we'll be programming more and more out of the collections."

Support for the festival includes a $1,200 grant from Gifford's Ice Cream, a Maine firm that steers a portion of its profits into supporting Maine tourism; and $2,000 from the state's New Century Program (see related story, Page 6).

Philip Carli, who started accompanying silent films at the age of 13, has performed throughout North America and Europe, including such venues as the Museum of Modern Art in New York, the National Gallery in Washington, D.C., and the National Film Theatre in London.

"Film accompaniment should serve the film above all," Carli told us last August. "In my performances, the audience should be caught up in the excitement, humor or pathos of the drama, without explicit awareness of the music, even while that music is helping them to understand the film's emotional message."

Film Symposium

Meanwhile, the weekend before the festival, the public is invited to the Summer Film Symposium. On July 15, NHF's Board and Advisors will gather

Continued on Page 9

Teamwork Makes for 'Home' Run

On May 13, two significant premieres took place at the Alamo Theatre. One was the second-season debut of ***Home: The Story of Maine***, a television series created by the Maine Public Broadcasting Corporation (MPBC).

The other was the introduction of a partnership between MPBC and Northeast Historic Film — an arrangement whose first fruit was the new season of ***Home***.

Home, launched in May 1999, is television's first ongoing series devoted to Maine history. This season's four episodes viewed that history through the lenses of agriculture, tourism, transportation and electrification. One key to its creation was archival footage from NHF.

Elizabeth Woodman Wright's home movies are included in Home: The Story of Maine.

About 120 people attended the May 13 screenings, coming from as far away as Portland and Presque Isle. On hand were MPBC President Rob Gardiner and ***Home*** Project Manager Tami Kennedy; friends of NHF and another notable partner in ***Home's*** production, the Maine State Museum; the museum's director, Joseph R. Phillips, and Chief Curator Ed Churchill; and Seth Bradstreet, state director of the U.S. Department of Agriculture's Rural Development program, which funded the series.

In a conversation after the premiere, Bradstreet, whose agency's programs strengthen the rural economy and quality of life, expressed Rural Development's rationale for funding ***Home***. "This is getting into some of our culture that we think rural Maine should know a little bit about," he said.

The agency is striving to expand cultural opportunities in rural areas, and supporting Maine's only statewide television broadcaster is an important way to do that. And, Bradstreet explained, issues of rural living have been central to themes explored in ***Home***.

They Were Riveted

Rob Gardiner, in his first visit to the Alamo, was pleased at the rare opportunity to gauge an audience's immediate response to an MPBC program. "People were just riveted," he said afterward. "They sat there through an hour and a half of programs that they would not normally sit through without wriggling or interruptions or losing attention."

Gardiner added that the premiere afforded "a chance for the state museum, Northeast Historic Film, Rural Development and us to all stand up as partners at one time, in one place, and express our appreciation to each other" — the first time the four parties had gotten together in one room.

While Kennedy, contacted after the premiere, had clear favorites among the archival borrowings from NHF, one in particular stood out. It came from the film ***The Bangor & Aroostook Railroad***. The sequence shows a fireman stoking his locomotive, pausing to drink from a stoneware jug — "that was his Poland Spring bottle," says Kennedy — and then returning to the back-breaking work of shoveling coal. "It is a tremendous piece of film," said Kennedy. Like much of ***Home***, it's a penetrating reminder of how much harder working life once was.

Kennedy hoped that ***Home*** would open more eyes to NHF's work. (The reverse will also occur, as ***Home*** has been added to the Reference by Mail loan program.) "You know, it's so easy to watch a television show and to see the images go by and not think about where they came from," she said. "Well, this is where many of them came from."

In fact, as Gardiner told MIR, the series "could not have been done without Northeast Historic Film." While still images, interviews and re-enactments all have a place in their visual toolbox, the creators of ***Home*** agree that actuality footage brings the viewer closest to history — or, as Gardiner put it in his remarks at the premiere, the archival material gave life to the series.

But programming like ***Home*** does the same for historic moving images, as NHF Executive Director David Weiss told the crowd. After all, why collect this material if no one sees it? "It was wonderful to see the footage used in such a way that the context breathes life into the footage, and gives it a point, gives it an audience," Weiss said later.

Mutual Benefit

This understanding of mutual benefit helped bring about the agreement that MPBC and NHF reached early this year. "We have complementary missions, and we're each in a position benefit from the other's assets," Gardiner told MIR. "We're just delighted with the relationship and how it continues to grow." ■

NHF in Education: A Town Then and Now

If all politics is local, as Tip O'Neill famously said, much of education ought to be.

And in fact, two third-grade teachers in Southwest Harbor, Maine, found the Ernest Stillman Collection to be an excellent tool for introducing their pupils to the town they live in. Footage taken by Dr. Stillman, who summered on Mount Desert Island in the 1930s and 40s, was one of the devices Anne Welles and Robin Sattler used in the study unit they designed for the Pemetic Elementary School.

With the curriculum requiring a unit about Southwest Harbor, the pair decided they needed something more engaging than teaching from dry adult texts, the previous approach. Welles and Sattler took as their model ***Islands and Lighthouses***, a published fourth-grade unit that takes pupils on a virtual journey along the Maine coast from the Isles of Shoals to Eastport. Assuming a 19th-century identity, each student performs activities that earn points, and the points "pay" their passage along the coast.

"I never had a student that didn't like it," says Welles.

Encouraged by instructional grants from School Union 98, the teachers spent last summer developing ***Southwest Harbor: Then and Now***, a 10-week unit that, in the manner of ***Islands and Lighthouses***, takes students through 10 significant sites in Southwest Harbor.

The activities are designed with two functions in mind: to get the factual material about the town across, and to take the kids through a variety of academic subjects and research techniques. So, for example, they might see what they can learn about a local clan of long standing from the family graveyard. Or gather oral history from older residents. Or visit the former site of a dam, check the water quality, and sketch what it might have looked like when the sawmill was still there.

Mount Desert Island fisheries, ca. 1940. Ernest Stillman Collection.

Boats Full of Herring

Welles heard about NHF first from a water-quality workshop whose leader used ice-harvesting footage to make a point. Then, during the winter, she attended a Hancock County teachers' workshop at the Alamo, "Maine Moving Images: Launching Points to Past and Future," given by Karan Sheldon. Welles' original intent was to use the Stillman footage to shed some light on past livelihoods in and around Southwest Harbor.

Which the Stillman material does very well. While offering glimpses of lumbering and other shore-based trades, Dr. Stillman devoted many minutes to commercial fishing. To a society accustomed to news of dwindling fisheries, some of the images are amazing — such as the open boats so full of wriggling herring, caught in seines for the sardine trade, that they have scant inches of freeboard.

But, while showing the footage to older residents to get their input, Welles realized that it would also teach her young people plenty about broad changes over time. For example, from their research the kids know that Manset was the original hub of the town. The NHF film bears that out, showing the old docks and working buildings along the waterfront that are now gone.

Similarly, the nature of harbor traffic is quite different. Then it was working vessels. Now it's largely recreational boats. These days, Welles says, "You can almost walk across the harbor on the mooring balls."

A Place to Start

The moving-image component was a hit, Welles reports. "I asked the kids if they thought it was valuable and if I should show it next year," and they approved it unanimously. (An added treat was the cartoon excerpts that Stillman cut into the film as visual punchlines to his own intertitles. "I guess he had a sense of humor," Welles says.)

In a media-saturated age, the moving image is indispensable to reaching young people. "It speaks to the kids, really," Welles says. "They're so used to seeing things right before them that they're maybe not as used to creating images in their own minds."

"This helps give them a place to start," she says, with that kind of imagining.

Welles adds that she and her colleagues are tantalized by the educational possibilities that reside in NHF's storage vault. In fact, she knows of one teacher who is thinking of applying for a grant in order to spend time at the Alamo and catalog the holdings that might be useful to educators on the island.

Continued from Page 1

Access is one of the major issues the project will address, says Executive Director David Weiss. Until now, there simply haven't been staff members enough to index these materials, which total nearly 1.5 million feet of film and some 2,260 videotapes.

Where cataloging elsewhere in the collections has opened up holdings predating World War II, Weiss explains, this project will "unlock a new period — from the 1950s to the 1990s — in a way we really haven't been able to before." Even though it will take two years to finish the project, access will start improving almost immediately after work starts this fall.

Especially for a society so attuned to the tube, these are images much too important to keep hidden. Produced by stations in Bangor, Lewiston, Portland and Presque Isle, they constitute Maine's television record from the period 1953-1996. They depict events that are locally, nationally and even globally significant. Urban renewal, the controversial 1965 Clay-Liston heavyweight title bout, the peacemaking efforts of Manchester's late Samantha Smith are covered — and so too are the small stories that preserve a sense of how Mainers really lived in the second half of the previous century.

The project encompasses all of Maine's known surviving 16mm news film and 2-inch broadcast videotape. Because the TV stations were out shooting every day, Weiss points out, "one TV collection is typically 100 times bigger than our biggest amateur collection."

The National Historical Publications and Records Commission is a program within the National Archives and Records Administration. Its job is to ensure understanding of America's past by promoting the identification, preservation, and dissemination of essential documentation.

New staff for the television work will be recruited during the summer. Leading the way in the drive for matching funds is a $13,323 grant from a historic stakeholder in the project, the Rines/Thompson Fund. As reported in these pages during the winter, this fund was endowed by the family that founded stations in Portland and Bangor. The project will be completed in 2002.

Old Films for a New Century

NHF has won two grants from the Maine Communities in the New Century Program, a state initiative that emerged last year. The program is the brainchild of a consortium of state and private cultural agencies, which won more than $3 million from the Legislature to support a wide spectrum of projects, from library preservation to community arts activities.

A $2,000 grant is helping to produce the Northeast Silent Film Festival (see story, Page 3). The grant came from the Community Arts & Heritage fund within the New Century Program. Jointly administered by the Maine Arts Commission and the Maine Humanities Council, the fund supports projects that strengthen cultural resources at the community level.

A New Century Preservation grant of $8,000 will go toward work on ***An Amateur Exemplar***, NHF's compilation of excerpts from the collections that represent the historic and aesthetic value of amateur film. The New Century grant will match funds received last year from the "Treasures of American Film Archives" initiative (see story, Page 11).

He Got It for Us Wholesale

Archival storage capacity at the Alamo increased by one-third in March, and a foundation in Maine and a friend in New York City deserve the thanks.

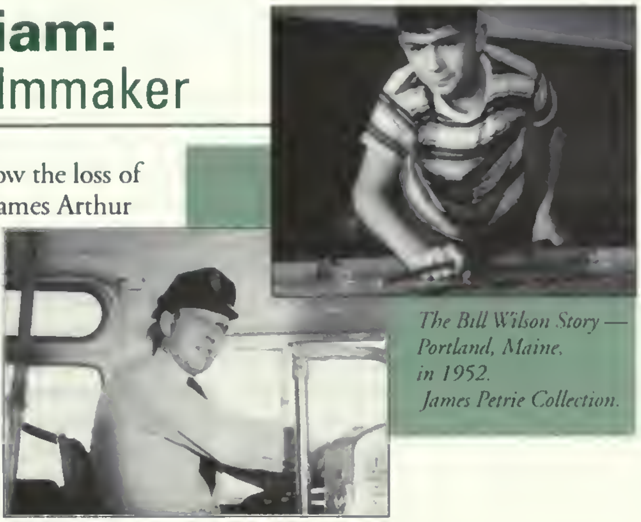
A stalwart supporter of Maine cultural organizations, the Falmouth-based Davis Family Foundation granted the archives $15,000 for the installation of space-saving compact shelving in the Alamo's storage vault. You've probably seen this kind of shelving: The shelf units sit on metal tracks, cuddle up close together, and roll apart compliantly to let you get what you're after.

The project was originally estimated at $21,600, including shipping and installation of the shelf units. But NHF member Bill Gross, president of Bill Gross & Associates, New York, graciously obtained the shelves for NHF at cost. His generous effort enabled NHF to bring the entire project in for the amount of the Davis Foundation grant. ■

New mobile shelving units for second-floor storage areas.

In Memoriam:
Jim Petrie, Filmmaker

NHF notes with sorrow the loss of a longtime friend. James Arthur Petrie was a filmmaker and raconteur whose own life would have made a fine full-length feature. His legacy includes a remarkable film record of Maine, Massachusetts and New Hampshire from the late 1940s into the 1970s.


The Bill Wilson Story — Portland, Maine, in 1952. James Petrie Collection.

Jim Petrie was born in 1912, in Boston's Chinatown, and succumbed to pneumonia on January 4 of this year in Harvard, Mass., where he resided most of his life. According to *The Harvard Post*, Jim had told a friend, "I'll see in the new millennium, and then that's it."

The U.S. Navy gave Jim his start in movie-making. In 1947, he went to work for producer Louis de Rochement as a location scout. De Rochement made his name as the creator of the ***March of Time*** newsreels, known for their re-enactments of news events. Jim told NHF that de Rochement had gotten into the newsreel business in 1915 with footage of a sheriff in Vanceboro, Maine, re-enacting the arrest of a German saboteur.

Jim worked for de Rochement when the latter was known as a producer of socially conscious dramatic films, often shot in New Hampshire, where de Rochemont lived. One of the best-known is ***Lost Boundaries*** (1949), a pioneering civil rights film portraying the struggles of an African-American doctor and his family.

De Rochemont also made travelogues, industrials and promotional films for social-service agencies, a genre Jim stayed with when he formed his own production company, Potter, Orchard & Petrie. During his career, he worked as a director, director of photography, producer and film editor.

A Final Gift

The Bill Wilson Story, produced by de Rochement and directed by Petrie, offers intriguing insights into the social-services realm at mid-century. (And the views of old Portland are worth the price of admission.) Created for the Greater Portland Community Chest, a forerunner to the present United Way, it uses the story of a family's breakdown to show what help awaited people in need.

Poor old Bill Wilson is a city bus driver whose son is acting out in rejection of Bill's second wife. Bill is too proud to admit there's a problem — until the boy gets into trouble and the wife is hospitalized with a nervous breakdown. Where a lesser man would have gotten into the bus and headed for Las Vegas, Bill visits Child and Family Services and sets his family back on the road to happiness. It's a sweet and fascinating glimpse of a past that's almost close enough to touch.

NHF owes much to Jim. His donations over the years ranged from a "bug-eye" Moviola film editor to the James Petrie Collection of films. The collection includes de Rochement productions, including ***Lost Boundaries*** and other features, as well as outtakes from de Rochement's and Petrie's production companies. Petrie's fastidiousness was as much appreciated as his generosity: His material donations to NHF were always in immaculate condition and well-documented.

His final gift to this organization was a $25,000 bequest, gratefully received. About two-thirds of the bequest will support the capital campaign, while the rest goes into the Alamo cinema, paying for two new CinemaScope lenses and two up-to-date soundtrack readers. A fitting way, we hope, to commemorate a man who loved making movies.

Planned Giving and NHF

As NHF works to ensure that New England's moving-image legacy will always be around, the organization depends on support from its many friends and members. That's obvious.

What's not so obvious are the many avenues of donation that exist in the non-profit realm. If it's easiest for you to simply whip out the checkbook, that's fine with us — but it may interest you to know that options exist that can leave you with more than a good feeling. In particular, the types of donation categorized as "planned giving" can help you substantially at tax time, earn you money and give you peace of mind.

"Some can be effective even for a relatively modest gift," says Executive Director David Weiss. "You don't have to be King Midas to take advantage of some of these techniques."

While planned giving is usually understood to mean bequests and other posthumous gifts, many of today's donation choices take effect while you're still around to watch them work. For example, gift annuities are investment instruments that will generate income for you while you need it, and then benefit NHF once you don't.

Tax savings are a powerful motivation for planned giving. Charitable remainder trusts, for example, allow you to sell a business, appreciated securities or other assets without incurring a capital gains tax. Donations to a charitable trust that are deductible now can be parlayed later into income-generating instruments for retirement.

There are ways, as well, to make your gift do double duty. A bequest will help NHF and reduce the estate taxes imposed on your survivors. A gift annuity can provide an income for an elderly parent or other loved one.

And so forth. Your lawyer or financial advisor can help match your current needs with your long-term goals. Then, if a long and productive life for New England's moving-image record is among those goals, David Weiss will be pleased to hear from you.

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Call Marko Schmitt, Membership Director, at 800 639-1636 to join or renew.

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Nonprofit Organizations
Acadia Filmvideo
Robert Babcock
Boothbay Harbor Memorial Library
Bowdoin College, Film Studies
Bucksport Adult & Community Education
Calais Free Library
Castine Arts Association
Centering Thru Movement Dance School
Cherryfield Narraguagus Historical Society
Chichester Town Library
The Community Television Network
Curtis Memorial Library
Joyce Duncan
Fisher Museum of Forestry, Harvard Forest
Friends of Witherle Memorial Library
Hancock County Friends of the Arts
Indiana Historical Society Library
John Stark Regional H.S. Librarian
Kennebunkport Historical Society
Maine Film Office
Maine Folklife Center
Maine Public Broadcasting
Maine State Library
Moosehead Historical Society
Morrill Historical Society
Nashua Public Library, Music Art Media Dept
New England Museum of Telephony, Inc.
Orland Historical Society
Pejepscot Historical Society
Penobscot Marine Museum
Penobscot Shores
Rangeley Public Library
Simmons College Library
Stanley Museum
Mr. Robert Studley, Jr.
Sumner Historical Society
Thomaston Historical Society
Thorndike Library, College of the Atlantic
TV 3, PATH
Vinalhaven Historical Society
Waterville High School, Media Center
Weld Historical Society
Witherle Memorial Library

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Keith Davison & Betsy Montandon
James & Leila Day
Clarence R. De Rochemont
Mr. & Mrs. Tom Dean
Sally & G. Malcolm Denning

Continued on Page 12

'American' Gets a Score

There's more to the story of ***The Making of an American*** than we explained in the Winter 2000 *Moving Image Review*.

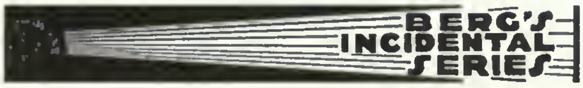
Early this year, two musicians expert in silent-film accompaniment assembled a score for the film, which the state of Connecticut produced in 1920 to persuade new immigrants to learn English. NHF Advisor Gillian Anderson, a conductor and musicologist, initiated the project. Professor James Luke, retired from the Drake University music faculty, selected works from a vast archive at Drake that he oversees.

"I was moved by the film and knew that it would be shown more frequently if it had an accompaniment from the period," says Anderson, who divides her time between Washington, D.C., and the Italian city of Bologna. She analyzed and timed the scene structure of the film, and sent the results to Luke, who lives in Des Moines. She plans eventually to create standard orchestral parts for the film, complete with metronome markings and scene cues to help the musicians stay in synch with the action.

Luke was clearly the man for this job. For 20 years he has led the Bijou Players, a small orchestra that exists just to play along with silent films. He also administers the Hundling Silent Motion Picture Film Music Archive at Drake, composed of more than 4,000 titles. The bulk of the collection — nearly 3,000 titles — was discovered during the 1980s, in a movie palace dressing room in Newton, Iowa.

Paul Vely's "Tragic Theme" supports the scene in which poor Pete, the Italian immigrant, realizes that he's trapped behind the language barrier. Gaston Borch's "Joyous Allegro No. 25," on the other hand, ends the film telling us that Pete and Mrs. Pete are not only Americanized but happy about it, thanks to their English lessons.

Luke sees the music as a nearly equal partner to the visual component. "What we want to do is support the action on the screen — not intrude, but also not necessarily be subservient to it," he says. He was pleasantly surprised to discover ***The Making of an American***, which came to NHF with the Alan Kattelle Collection. "I think it's really a very lovely film, a very touching film," Luke says. "I had no idea such a thing existed." ■



Silent Film Festival

Continued from Page 3

with members and educators from 10 a.m. to 4 p.m. Informal discussions and screenings will shed light on film preservation, outreach and education—and NHF's role in it all.

Advisor Eric Schaefer, assistant professor in the department of Visual and Media Arts at Emerson College, will moderate (and perhaps take the opportunity to plug his recently published history of exploitation films, *Bold! Daring! Shocking! True!*). Panelists will include Advisors Kathryn Fuller, associate professor of history at Virginia Commonwealth University, and William O'Farrell, chief of moving image and audio conservation at the National Archives of Canada; Tricia Welsch, chair of the Film Studies Department at Bowdoin College; and Jim Henderson, vice president of NHF and Maine State Archivist. To reserve your spot at the symposium, and a lunch, call 207 469-0924 with Visa or MasterCard, or send a check for $12 to NHF.

Tickets for each film in the Northeast Silent Film Festival are $10 and $8 for seniors, students and NHF members. They may be purchased at the Alamo Theatre box office, 379 Main Street, ■

YANKEE MAGAZINE'S
TRAVEL GUIDE
to New England

Northeast Historic Film has been named an Editor's Pick by *Yankee Magazine* and New England.com. "Stop in to browse the archives, study center, and exhibits, plus the store…"

Collections Guide Update

Thanks to a grant from a Maine state board dedicated to the preservation of historical records, the NHF Collections Guide has been updated for the first time since its publication.

The update adds 85 listings to the guide, all for collections with a significant Maine angle. A $1,500 grant supporting the work, which Paige Lilly began last fall, came from the Maine Historical Records Advisory Board. The Board promotes the preservation and presentation of historical records with grants, advice and information, training, and assistance with grant requests to the National Historical Publications and Records Commission. (In the interest of full disclosure, it should be noted that NHF Executive Director David Weiss sits on the Advisory Board.)

The NHF Website (www.oldfilm.org) will offer access to the update starting this summer. High costs of production and printing will limit hard-copy publication to photocopies of the database listing, which will be distributed to libraries and similar facilities upon request.

The original Collections Guide was printed in 1995. Each of its 195 entries summarizes a given collection — the moving-image materials it contains, who made them (along with when and where, as far as that can be determined), and what they depict. The update is another step in the slow but steady march toward full intellectual access to NHF holdings.

An estimated 200 collections of donated film and videotape await processing for the next Collections Guide update, with more coming in every day.

Mining the Archives

Continued from Page 16

largely on 16mm footage shot by Israel, who died in 1996.

"It was just beautiful," Shopsowitz says. "My dad had dreamed of being a professional cameraman, and then he got sidetracked into the family business. So he never ended up going further than just being a really good amateur."

"The thing with my dad's stuff," she adds, "is that it wasn't just dealing with the family, it was looking at the world outside." Realizing that there must have been many filmmakers like her father, Shopsowitz decided to show the evolution of amateur film and to celebrate its makers.

There was plenty of material around, even from her own crew. Her cameraman, Antonin Lhotsky, provided footage of his parents' wedding in 1941, in Nazi-occupied Prague. "There's a picture of Hitler on the wall behind them," explains Shopsowitz. "It's just because every public building had to have that picture.

"So one of the things that I look at is the way history creeps into the frame inadvertently," she says. "And that becomes really interesting in terms of the context that it takes on after."

Back Stories

An hour long, ***My Father's Camera*** will be telecast, shown in schools and submitted to festivals. It will feature NHF footage from the Hilda and Meyer Davis, Hiram Percy Maxim, Blanche Geer and Kitty Clements collections. In visits to the Alamo last year, Shopsowitz dug into the film and paper archives, interviewed staff, and through NHF met sources such as Advisor Alan Kattelle and film donor Kitty Clements.

Her experience demonstrated the usefulness of bringing together viewable footage with supporting material such as shot lists and the filmmaker's journals or notes. "Being able to look at the footage and then see what the back stories are behind it," she says, "is great."

In the broader sense, too, NHF resources helped round out Shopsowitz's understanding of amateur film. It's not all backyard barbecues and Christmas morning. In reality, she says, "amateurs were actually making little dramas, little travelogues, they were making little documentaries. They were experimenting with the medium."

O.P. Geer's ***Poem of Montclair***, a 1933 film that compresses a day in the life of a big-city lawyer into four reels, particularly impressed Shopsowitz. Another favorite is the Meyer Davis family's ***Miss Olympia***, a funny 1939 drama about a family duped by someone impersonating a sports star.

It was a revelation to her, too, just how far back amateur filmmaking goes. NHF provided the earliest amateur film she excerpted, a production of ***Snow White*** staged at a Maine country club in 1916 and captured on film by F.B. Richards.

In short, Shopsowitz says, NHF was invaluable. "I don't know how I found them exactly," she laughs. (Actually, it was on the Web.) "But I realized that these are definitely the right people to be talking to."

"Their knowledge and their accessibility and what they have to offer are amazing."

Incidentally, if ***My Father's Camera*** pays one kind of tribute to filmmakers like Israel Shopsowitz, his daughter is involved in another as well. Using his old Super 8 camera, she films her own "home movies" as she travels.

And it has been intriguing to compare her road trip photography with her father's, Shopsowitz says. "It's scary. They're very similar — like identical shots."

Recent Collections Donated to Northeast Historic Film

Alaska Moving Image Preservation Collection, ***A Question of Values***
Richard Anderson Collection, ***Newfoundland to Maine: Return of the Caribou*** and other videos
Bangor & Aroostook Railroad Collection, ¾-inch videotapes
Elvira Bass Collection, 8mm amateur and commercial films
Herbert Benedict Collection, 35mm amateur films from 1924-1933
Shaun Bennet Collection, ***The Mountain and the Sea***
James F. Butler Collection, 16mm amateur films
Mary Grace Canfield Collection, 9.5mm films
Alexandra MacCallum Clark Collection, 16mm and Super 8 amateur films
John O. Clark, Jr. Collection, 16mm film
Daphne Crocker Collection, 16mm amateur films
Colby College Collection, 16mm and 35 mm sports films and other titles
Marion Dash Collection, 16mm amateur films
Jackie Davidson Collection, 16mm amateur films
Mary Dietrich and Ruth Gates Collection, 16mm and 8mm amateur films
Stephan Donnell Collection, industrial videotapes
Estella Doughty Collection, 8mm amateur films
Durham Public Library Collection, 16mm educational films
Emanuel Family Collection, 16mm amateur films
Farnsworth Museum Collection, ***Island Funeral*** and other 16mm films
Georgetown Central School Collection, ***Boothbay Camps*** and other 16mm films
Chet Gillingham Collection, 16mm amateur films
Marie B. Hatch and Richard H. Pratt Collection, 16mm amateur films
Bernie Huebner Collection, ¾-inch video copy of amateur films
James Lippke Collection, 8mm and Super 8 amateur films
Ed Lupfer Collection, 16mm amateur films
Maine State Library Collection, 16mm educational films
Kenneth Martin Collection, ¾-inch video copy of amateur films
McLaughlin Foundation Collection, ¾-inch video
Fran Mitchell Collection, 8mm amateur films
John A. Monroe Collection, 16mm sports film
Tom Moore Collection, 35mm ads from cinema in Farmington, Maine
The Movie Queen, Groton Collection, 16mm film
Nowell-Clark Collection, 16mm amateur films
Muriel Bacheller Schulte Parker Collection, 16mm amateur films
Pawtucket Public Library Collection, ¾-inch videotape copy of 1940 Pawtucket, RI, film
William Pfaffle Collection, ***Land of Remembered Vacations*** and other 16mm films
James A. Phillips Collection, ***Peyton Place*** and other materials
David Porter Collection, ***Birds on Great Spruce Head Island*** and other 16mm films

Continued on Page 13

NHF in Washington: 'Treasures' Hit the Screen

A 1937 home movie with sound: Patsey the dog attends a tea party. Archie Stewart Collection.

Two titles from NHF collections found themselves in good company last spring as a film series in the nation's capital celebrated the "Treasures of American Film Archives" project.

The four-night series at the National Gallery of Art was the first public screening of films selected for preservation under the "Treasures" project, an initiative spearheaded by the National Film Preservation Foundation and underwritten by the National Endowment for the Arts (NEA) and The Pew Charitable Trusts. Archives receiving "Treasures" support last year included big players like George Eastman House, the Museum of Modern Art and the UCLA Film and Television Archive.

Regional archives were also represented. NHF received $35,000 to preserve a variety of films, including the two shown in a May 6 screening. The travelogue ***Historic Provincetown*** (1916) and ***Dog's Tea Party***, a 1937 entry from the Archie Stewart Collection of home movies, shared the program with a varied program of shorts, selected from the "Treasures" list by Peggy Parsons, the National Gallery's curator of film.

These ran the gamut from government informational films ***(The Autobiography of a Jeep***, 1943) to cartoons by animation pioneer Ub Iwerks to ***The Private Life of a Cat*** (1947), Alexander Hammid's poetic feline documentary about parental guidance.

The three-hour program ended the series, which began on April 27 with a reception and screening. That gathering drew some 350 guests to the I.M. Pei-designed East Building, says Parsons. Notables included Librarian of Congress James Billington, NEA Chairman Bill Ivey, and Roger Mayer, head of Turner Entertainment and chair of the National Film Preservation Foundation.

The public screenings drew viewers as widely assorted as the films. "We had families, we had students, we had many, many film buffs," Parsons says. "We had tourists of every possible stripe and style."

Parsons, who describes her own movie tastes as eclectic, oversees ongoing film offerings at the gallery that tie in with current exhibits during the week, and on weekends explore independent film, classics and other less-traveled cinematic avenues. She embraces the variety of filmmaking styles preserved by "Treasures" and similar initiatives. "These films represent a very important part of our visual culture," she says, "and they also provide documentation of a way of life that no longer exists in America. And without them we've lost a very vital part of our history."

A DVD set of "Treasures" material will be distributed this summer.

New Home-Movie Related Projects

Exhibitions, Meetings & a Book

For the Love of It, Amateur Film Clubs of California.
Contact Melinda Stone,
amateurish@yahoo.com

Home Movies, from May through August, 2000, part of *Making Choices* at the Museum of Modern Art, New York.
Contact Anne Morra,
Anne_Morra@moma.org

"Issues in Small Gauge Film" at the Association of Moving Image Archivists conference, Los Angeles, November.
Contact Toni Treadway, 978 948-7985

Small Gauge Roundtable, a project of AMIA and the National Film Preservation Board, June 17-18, 2000.
Contact Toni Treadway, 978 948-7985

The Unseen Cinema: Early American Avant-Garde Film 1893-1940
Contact Bruce Posner,
posn@cyberportal.net

Home Movies — A History of the American Industry 1897 - 1979,
a new book.
Contact Alan Kattelle, Alankatt@aol.com

Mr. & Mrs. John Dice
Mr. & Mrs. G. Clifton Eames
Bill & Katy Eberhardt
John & Nancy Etter
Ellen & Allan Fisher
Ann & Everett Foster
Bill & Marian Fretz
Tom & Teresa Gaffney & Family
Frederick & Mary Stewart Hafer
Marion Harriman
Bente Hartmann
Ruth Heffron & John Vernelson
Roy V. Heisler & Esther Bissell
Gerald H. Herman
Horace & Alison Hildreth
Mr. & Mrs. John C. Howard
Richard & Sue Jagels
Karen Johnson
Bob & Kelly Jones
Richard & Patricia W. Judd
Dr. Gaylen Kelley
Peter Kellman & Rebekah Yowan
Chip & Susan Kimball
Michelle R. Klein
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Donald & Betty Ann Lockhart
Morton & Barbara K. Mather
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Alan Kattelle

The Alamo Theatre sold its ten-thousandth movie ticket in May, one year after opening the renovated cinema. Theatre manager Andrea McCarty congratulates ticket buyer Jim Bishop. Photo by Don Radovich.

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Robert Kelly
Lewis Kibler
Judith Koome
Diane Kopec
Karol P. Kucinski
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Yvon Labbe
Gregory Lamson
Percy Lee Langstaff
Ragnhild Larkins
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Keith B. McClelland
Caren McCourtney
Valerie Felt McClead
John T. McIlwaine
Bob McIntire
Linda McLain
Joan F. Meserve
Capt. Bruce Meulendyke
Charlotte Miller
Rev. Edward G. Miller
Ellen Mitchell
Ellen H. Mitchell
Alva Morrison
Frank Morse
Sumner E. Moulton
Maryann Mroczka
Margaret W. Myers
Ms. Marianne New
Ms. Martha Nielsen
George R. O'Neill
Margaret Parker
Norma Patterson
Byron Peck
Tammy Pelletier
Ted Peterson
Ralph Pettie
Geoff Phillips
Court Piehler
Winfield Pipher
Jerriann Pollard
Mary Ann Porreca
Richard Pratt
Alice W. Price
Dr. Lloyd F. Price
David Quinn
Elvie M. Ramsdell
W. Mark Ritchie
Dea Dea Robbins
Paige W. Roberts
Windsor C. Robinson
Lynanne M. Rollins
Libby Rosemeier
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Carolyn Rourke
Michele Royal
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Clint Schaum
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Mike Seager
Holly A. Shaw
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Laurence P. Sisson
Gary O. Smith
William S. Souza
Bob Spaulding
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Amy B. Squibb
Timothy Stone
William Stone
Eve Stwertka
Eric Swenson
Mary Taylor
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John Williams
Bonnie Wilson
Betty Winterhalder
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Edith Wolff
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Pauline G. Woodward
C. Bruce Wright

Recent Collections

Continued from Page 10

Mr. & Mrs. Frederic Reynolds Collection, 16mm film of Parlin Garden
Donald Saunders Collection, 16mm amateur films
George Sawyer Collection, 8mm amateur films
Neil G. Sawyer Collection, ***Scenes of Easton and Portage Lake, Maine, ca. 1934***
Nicholas Smith Collection, 16mm amateur films
Ralph L. Snow Collection, ***Orlando F. Snow, 1945-1965***, 8mm
William Stone Collection, Super 8 amateur films
Joseph Sulya Collection, Super 8 amateur films and VHS videotape
Marie Underwood Collection, 16mm amateur films and commercial shorts
James Wait Collection, 16mm amateur films
William Wasson Collection, 16mm amateur films
John W.L. White Collection, ***Building the Mollymauk***, 8mm
Norma Willard Collection, VHS video copy of amateur film
Whipple Legacy Collection, 16mm amateur films
Robert Woodbury Collection, 8mm amateur films

Deeds of gift signed since January 1999.
Besides the donations listed, significant deposits were also received during this period.

Staff

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Peggy Coreson, Business Manager
Jane Berry Donnell, Distribution Coordinator
Andrea McCarty, Theater Manager
Don Radovich, Technical Services
Marko Schmitt, Membership Director
James Sweet, Cataloging
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James S. Henderson, Orr's Island, ME
Maine State Archivist, administrative head of the State Archives. Directs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

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Assistant Professor of History, Cultural History and the History of New England, University of Maine, Orono. Ph.D. in American & New England Studies, Boston University. Former director, Society of Architectural Historians, New England chapter. Maine Historic Preservation Commission member.

Frederick Oettinger, Penobscot, ME
International Paper Bucksport Mill, Vice President and Operations Manager. Lives in Penobscot with family.

Treasurer
James A. Phillips, Bangor, ME
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW TV; studied film at George Eastman House.

Terry Rankine, South Thomaston, ME
Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects—educational and exhibition facilities.

President
Richard Rosen, Bucksport, ME
Owner Rosen's Department Store, Bucksport. Maine State Representative and member of the Utilities and Energy Committee. Board member Bucksport Regional Health Center.

Karan Sheldon, Blue Hill Falls, ME
Co-founder of NHF. Governance Committee, Hancock County Cultural Network. Co-chair, AMIA Regional Audiovisual Archives interest group.

Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH and WLBZ to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

The Advisors of Northeast Historic Film are individuals who have an interest in the work of the moving image archives as an organization with a vision for film, video, and digital preservation, with broad public access.

Gillian Anderson, musicologist, conductor, and author of *Music for Silent Films, 1894-1929.* Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature *Hearts and Minds*. Castine, ME.

Kathryn Fuller, Ph.D. Associate Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 11 books, including *Who Owns the Media?* and *Shared Pleasures: A History of Motion Picture Presentation in the United States.* Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD, & Allenspark, CO.

Alan Kattelle, author of a history of amateur film, *Home Movies — A History of the American Industry 1897 - 1979*, and cinematographic researcher. Hudson, MA.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Board of Directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, Archivist for CBS News for 25 years. Archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Robert W. Wagner, Ph.D. Emeritus professor of history and audiovisual communication with an interest in amateur film, archiving and nontheatrical film. Arlington, Ohio, and Readfield, ME.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY. ■

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Invitations to special "Members" events.
- Advance notice of most screenings, events and new products.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 **Videos of Life in New England**; and on moving-image related merchandise from the catalog and Alamo Theatre Store.
- Free loan of more than 200 videos through **Reference by Mail**. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.
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Mining the Archives: My Father's Camera

As we come to grips with the actual creation of the Study Center for Maine Moving Images (see Page 1), it may be helpful to see how the current facilities are being used. Karen Shopsowitz offers a good example.

Shopsowitz is a Toronto-based documentary filmmaker. Her films have turned up on television and at festivals from California to Montreal to Tel Aviv. "She has a wonderful, engaging way of telling personal stories, yet incorporating a lot of information," says Silva Basmajian, the producer of Canada's National Film Board who works with Shopsowitz.

Funded by the Film Board, Shopsowitz will finish a piece this summer that has an even stronger personal touch than usual. The title, ***My Father's Camera***, is the tip-off: It was the movies made by Israel Shopsowitz that inspired his daughter to look more deeply into amateur film.

Shopsowitz used her father's work as the departure point for a larger exploration of amateur film, concentrating on the period from 1916 to 1949. She tapped private sources and institutions such as the National Archives of Canada and the Human Studies Film Archives for footage. A key source was Northeast Historic Film.

All in the Family

My Father's Camera is rooted in a pair of circumstances. One was Shopsowitz's visit with a sister-in-law who had just had a baby. "She was lying in bed, breast-feeding with one hand, and shooting with a video camera in the other," Shopsowitz says. "So I thought, OK — something's going on. Why are we so obsessed with capturing all of these images?"

The second impetus grew out of an earlier project. Shopsowitz's award-winning 1989 film, ***My Grandparents Had a Hotel***, tells the story of a summer resort north of Toronto that Israel Shopsowitz's parents owned and ran from 1935 to 1949. The film is based

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Northeast Historic Film's 15th Year

MOVING IMAGE REVIEW

*Stan Laurel and Oliver Hardy in **Big Business**, on the National Film Registry Tour in Bucksport, December 2, 2000. Photo courtesy Hallmark Entertainment/RHI, Museum of Modern Art Film Stills Archives.*

Gift to Theater is Sound Investment

When the Alamo Theatre began regular screenings in May 1999, NHF's objective was to get up and running with the best picture quality possible. Now a gift from a Maine foundation will ensure that the cinema experience here is as agreeable to ears and rears as it is to eyes.

Pentagoet, a Portland-based foundation, has donated $100,000 to finish and upgrade the cinema. Improvements will include new seats; a stage curtain and screen masking; Dolby Digital sound equipment; a new video projector; and an assisted-listening system for the hearing-impaired.

Pentagoet's mission is to promote, help develop and support sustainable, healthy Maine communities. Its beneficiaries range from the Jackson Laboratory, a genetics research facility in Bar Harbor, to a regional community economic development program in Western Maine.

The assisted-listening system is especially noteworthy. It translates film or stage sound into infrared pulses that are beamed to headsets, whose wearers can then boost the volume to suit their comfort. Meanwhile, the improved digital sound system will wring every last auditory nuance from new Hollywood features.

At about $18,000, including a capacity increase from 125 to 135, the new seats are the single biggest item on the upgrade budget. NHF bought the present seats for $2 each from the Powers Theatre, in Caribou, Maine. Worn as those seats are, though, one constituency of viewers may be sorry to see them go. They're roomy enough for little kids to curl right up in them.

"We'll have to save some, because there's already a generation of kids that feels fondly about them," says Executive Director David Weiss. ■

National Film Registry Tour

A simple truth drives the Library of Congress Film Preservation Tour: There's no stronger advocate for film preservation than someone who has seen a great film as it was meant to be seen.

From Anchorage to Tampa, from Honolulu to Brattleboro, the Library of Congress has put that principle to work in nearly every corner of the nation.

In December, Northeast Historic Film's Alamo Theatre will host the tour, presenting programs that combine gems of U.S. film heritage with treats from NHF's archives.

Among the presenters confirmed at press time are singer Don McLean ("American Pie"), a Maine resident who will introduce two films by Maine native John Ford, film editor Mary Lampson, Bowdoin College film department chair Tricia Welsch, Emerson College's Eric Schaefer, and Wellesley's Eithne Johnson.

The Tour's offerings include familiar features such as Roman Polanski's ***Chinatown*** (1974) and seminal silent films, cartoons and other shorts, like the 1914 cartoon ***Gertie the Dinosaur*** and the 1944 jazz short ***Jammin' the Blues***. American Movie Classics has sponsored the Film Preservation Tour since 1999.

The Tour is the outreach component of a congressionally mandated national preservation initiative, explains Patrick Loughney (pronounced lock-ney), head of the Library's moving-image section. It presents the best available prints of films selected from 37 titles on the National Film Registry, the 300-title list of films deemed significant by the Librarian of Congress.

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Doug Hubley, writer and editor.
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Executive Director's Report

The sum and substance of my report this issue is to thank those who have made contributions to our capital campaign and to thank hard-working board members and staff who have made calls, written letters, distributed packets, and told our story.

Our current engineering report tells us that we must act soon with new structural support for the first and second floors in the front of the building.

The capital campaign goal is $4.5 million. We have raised $2.7 million, and have $1.8 million to go. Please make a donation or pledge today.

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Sharing the View

Here's a model for an organization's growth: It starts with you, maybe a few others, and your view from the mountaintop. The view is fine, too good to keep to yourselves, and so you spread the word. You measure your progress by the growing number of people who share your vision — and, just as important, the number who share their visions with you.

Hence the theme for this issue of Moving Image Review — sharing views. Northeast Historic Film has always been a collaborative organization. We couldn't do our work in a vacuum, lacking constant interaction with our members and supporters, educators and students, researchers and moving-image producers. And during the past year it has felt like our exchanges have increased by an order of magnitude.

Take the new relationships we've forged with donors such as Pentagoet (see cover story), the Stephen and Tabitha King Foundation, an anonymous New England foundation, and other new donors to our capital campaign. Yes, their support brings our goals closer to fruition, but this is also a dialogue. We are furthering supporters' visions of our function and of the future for the community we have in common.

The national moving-image preservation effort may be the broadest dialogue in which NHF participates. The National Film Registry Tour brings results of that process to every state in the nation. Bucksport gives Maine its turn in December, as the second cover story explains, when NHF and the Library of Congress will collaborate with local people to deliver a fun and memorable week of films.

We're already looking ahead to next summer's Symposium and Northeast Silent Film Festival. The symposium is open to people at every level of participation in NHF, from our Directors and Advisors to the teenagers who frequent Friday night movies at the Alamo. Those young people are a special concern of ours: At a community meeting last May, we heard that we had more work to do in keeping parents up to speed on what their kids might be watching. We heard and responded, as explained on Page 9.

The Bucksport community also has a keen interest in the new Alamo Theatre sign that will make it neon-clear who we are and what we're doing here. With a historic building like the 1916 Alamo, there's a delicate line to walk between preserving beloved old qualities and living in the present. We think Director Tom Bakalars' ingenious design finds that balance.

What provoked this philosophizing was a question, addressed on Page 4, that every enterprise ought to kick around: When this organization is at its zenith, what will it be? An equally crucial question is, who will the organization be? Who will be sharing a vision with us? Well, it's you — you reading this, you in the cinema seats, you the donors, teachers and students, you using our Website. And your friends, we hope.

Let's keep climbing. We hear there's a great view up ahead.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Collections: The Television Record

The joke about newspapers is that today's big story will line tomorrow's bird cage. But in truth newspapers aren't quite so ephemeral. Anyone who wants to see yesterday's papers, or those from 1950 or 1900, can probably find them at the public library.

The 6 o'clock news from yesterday or last year is a different story, though. *Television and Video Preservation 1997*, a Library of Congress report, estimated that some 90 percent of local news film and video is gone. For entertainment and other types of local programming, the casualty rate may be even worse.

That's the bad news. The good news is that initiatives to preserve surviving materials are gaining momentum, in Maine and on the national level. Here in Bucksport, Maine's extant television record is in the hands of a man who helped create much of it. A broadcast journalist familiar statewide, Russ Van Arsdale is tackling a project to preserve and make accessible NHF's TV holdings. Described in the Summer 2000 *Moving Image Review*, the project has been funded in part by a $120,000 grant from the National Historical Publications and Records Commission (NHPRC).

Meanwhile, the Association of Moving Image Archivists (AMIA) and the National Academy of Television Arts and Sciences have joined hands to launch Preserving Local Television, an initiative to organize national preservation efforts.

Bud and Ted, Together Again

NHF's television holdings total nearly 1.5 million feet of 16mm film and about 2,300 videotapes. They cover the years from 1953, when Maine's first TV station hit the airwaves, to 1996. They come from seven producing organizations in Maine — three of which employed Van Arsdale during his three decades as a print and broadcast journalist.

The 52-year-old Brewer resident started at NHF in July, working with videotapes from Bangor station WLBZ and Presque Isle's WAGM, both of which employed him as a reporter and photographer. Van Arsdale did similar work for WABI, also in Bangor. (At WAGM, his first job after graduating from the University of Maine, Van Arsdale "was one-half of the news department," he laughs.)

The preservation project is budgeted at more than $241,000 and encompasses archival repackaging, copying and cataloging the films and videotapes. Van Arsdale spent the late summer and fall going through tapes to check and correct labeling.

Physically in good condition, the materials include finished stories, a few entire newscasts, election coverage, promotional and community service spots, even commercials. But raw unedited footage is dominant by far.

"One of the great tragedies, not only in Maine but across the country, is that complete newscasts as aired have not been preserved," says Van Arsdale. The reasons aren't news to him. He explains that television stations typically lack the resources to maintain complete and orderly news archives. Tapes are expensive and bulky, so they're routinely reused instead of being stored. Reporters' notes are discarded after a decent waiting period, obliterating context for the images. And tape labels often aren't much help in identifying the contents.

"So there's a little bit of detective work that goes into what I'm doing here," he says. "And what I'm finding in many cases is, there are little hidden treasures." Because tapes were reused so much, a cassette labeled as a hockey game might also include footage of the governor or a moose by the roadside. On one tape, in a section without a video signal, Van Arsdale could hear two familiar voices bantering about bread: baseball star Ted Williams and Maine outdoors writer Bud Leavitt, once popular pitchmen for a regional bakery.

Van Arsdale is the right man for that detective work, says Executive Director David Weiss. He brings to NHF not only insight into the workings of a TV newsroom, but first-hand knowledge of 30 years' worth of Maine news.

Thoughtful and soft-spoken, Van Arsdale finds the work engrossing. "It is intriguing to look at something that was news and is history now," he says. "If we've had any kind of interest in what's gone on around us, we've seen these moving images on TV night after night," and he feels lucky to be able to reexamine them in light of what's happened since.

All News is Local

The other part of the TV preservation project, Weiss notes, is the drive to raise

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Sonny Liston working out in Maine, 1965.
16mm b&w silent film. WCSH/Don MacWilliams Collection.

Frame enlargement by Andrea McCarty.

Portrait: Doug Hubley

By Virginia Wright

"I think I must be an innate preservationist," says Doug Hubley. "I have 125 reels of audiotape of my friends and me making music that I have kept and cataloged since I was a teenager. It seems I've always had this historical mindset relating to media."

Until recently, however, Hubley was only vaguely aware of his preservationist tendencies. His interest in safeguarding historical records, especially those on film and videotape, has come into focus largely as a result of his work as editor and writer of NHF's *Moving Image Review* for the past three years.

A freelance journalist, Hubley, 46, writes for diverse publications, including The Portland Newspapers, the *Portland Phoenix*, *Mainebiz*, the Bates and Bowdoin college alumni magazines, and *Around Town*, the Web portal for Road Runner of Maine. The work he enjoys most, however, is the work he does for NHF.

"It's important to me on a number of different levels," he says. "It's sentimental: You're seeing these images of real people from the past. It's very moving to see something that has come up to our period of time through all those years. Also, on an intellectual level, it's a really important thing that NHF does because you can understand history in a very immediate way."

As a child growing up in the Portland area, Hubley got an early introduction to broadcasting through his father, Ben Hubley, a sales manager for WCSH-TV. Later, at the University of Southern Maine, Hubley indulged his affinity for languages and history as a Western European Studies major.

Hubley, who lives in Portland, has been playing guitar, singing, and writing songs as a member of one rock band or another for 30 years. His current project is Howling Turbines, a trio he formed with his longtime partner Gretchen Schaefer on bass and friend Ken Reynolds on drums.

Tempted by 'May West'

As a writer and editor, Hubley has a reputation as a stickler for accuracy and detail, honed during his four years as a part-time copy editor for The Portland Newspapers in the late 1980s. His first — and especially memorable — contact with NHF came a few years later when he was the features editor at *Maine Times*, where he oversaw the alternative newspaper's arts and lifestyle content.

An NHF news release declaring "May Wests" (sic), a popular Canadian confection, the official snack cake of an Alamo Theatre film series so tickled Hubley's dry sense of humor that he immediately telephoned NHF co-founder Karan Sheldon and spoke with her at length about the cakes. A few days later, a box of May Wests arrived on Hubley's desk.

"It was bribery," Hubley says with a smile. But did he eat the treats? "Of course! I was corrupted."

Hubley stayed in touch with NHF through his work as a project editor for Deep River Publishing, a Portland-based Web site and CD-ROM publisher. His decision in 1997 to work freelance serendipitously coincided with NHF's need for a newsletter editor and grant-writing assistant.

Sheldon and Hubley develop article ideas for *Moving Image Review* together, then Hubley does the bulk of the research and writing. The work has put Hubley in touch with film preservationists and historians in the United States, Canada and Europe, as well as NHF donors like David Porter, nephew of artists Fairfield and Eliot Porter, and Percy Maxim Lee, a descendant of the Maxim machine gun inventor. "It's always interesting," Hubley says. "Every story for NHF is interesting without fail."

Virginia Wright is a freelance writer and editor. She lives in Cumberland, Maine.

Doug Hubley, Moving Image Review writer and editor.

Photo by Jeff Stanton.

Imagining NHF: What's the Ideal?

A friend recently posed a question that started us thinking. "When Northeast Historic Film is at its zenith," he wondered, "what will the organization be?"

Naturally we know why we do what we're doing — but at the same time, dealing every day with the ABCs of it, it's easy to lose sight of the distant XYZs. (Z for "zenith," naturally.)

Put on the spot, we offered a stock reply: Our goal is to drive up the price of films at flea markets. Sounds like a joke, but there's a straight message behind it. If NHF and its sister archives do their jobs right, society will someday see much more value in moving images that now, likely as not, will land in a landfill.

Tuning our Zeniths a little more carefully, we channeled in some other visions of the consummate NHF. The obvious place to start was with our Directors and Advisors, and their conceptions were encouraging.

"At its zenith, NHF would be the preeminent regional film archives in the nation," Advisor Eric Schaefer told us. (Directors and Advisors are further identified on Page 12.) That means a number of things.

First, it means that NHF would perfect as far as possible the performance of its primary mission, the preservation and presentation of the region's film and video record. NHF, Schaefer said, "would be a mecca for those scholars, educators and individuals interested in New England's past as preserved in moving images."

"Its collections availability as a research asset should be second to none — [through] both conventional retrieval and electronic retrieval," added Director Thomas Bakalars.

More than that, Schaefer continued, the apogean NHF would "serve as the model (and logically the lead) in what would ideally become a network of regional and/or state archives around the country, assuming that leadership through its successful preservation efforts

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National Film Tour

Continued from Page 1

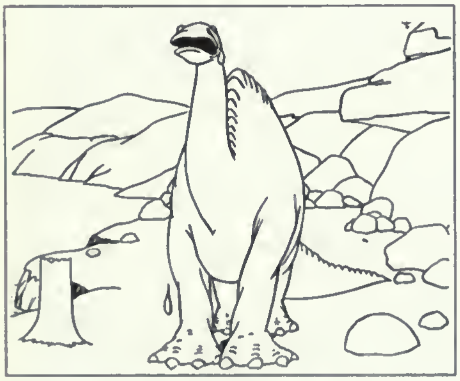
John Ford's My Darling Clementine, starring Henry Fonda and Linda Darnell. Photo courtesy 20th Century Fox Film Corp.

On our schedule is a silent film day, Dec. 5, featuring Oscar Micheaux' ***Within our Gates***, the earliest surviving feature by an African American director. By Maine native John Ford are two Westerns, ***The Searchers*** and ***My Darling Clementine***, slated for Dec. 3.

While the Film Tour itself has done much to boost public awareness of film preservation issues, Loughney also credits regional archives such as NHF. "It does take regional and other archives getting involved in this business, because there's still a great deal of work to be done to locate and to save these films for future generations," he says. "And Northeast Historic Film is one of the major regional archives in the country. It's a model."

While NHF's presentations were still being finalized in early October, when these pages went to press, among the early confirmations is a 1919 Prizma color film of American Indians found in a fraternal hall in Maine this year. "Archival Minutes," selections from the vault, will precede each feature, a practice that has become standard at the Alamo.

Loughney praises American Movie Classics for its work in raising awareness. The feeling is mutual. "We couldn't have found a partner that was more in synch with our own passion for this cause" than the Library of Congress, says Laura Masse, AMC's vice president of marketing. Along with sponsoring the Film Preservation Tour, AMC devotes a weekend of programming to film preservation each year.



Gertie the Dinosaur. *Winsor McCay, 1914. Photo courtesy of The Museum of Modern Art.*

Loughney, who has been involved with the Library's national film preservation initiative since the beginning, has attended 25 Film Preservation Tour events, pitching for the cause and fielding questions about preservation efforts. Audiences tend to be impressed by two things, he says. One is the diversity of American film and the length of its history. And the other is the sheer magic of restored film on the big screen, compared to video. "People say, 'You know, I've seen this film X number of times on video, but now I feel like I've seen it for the very first time,' " he says.

Film Preservation Tour Calendar

This is not the final calendar. Please see our Website at www.oldfilm.org, or call 207 469-0924 for updates. Tickets and reservations will be necessary for some programs.

Saturday, December 2
Spirit of the Holidays
12:15 pm ***Big Business***, 1929 (free 30-minute children's show with live music)

Sunday December 3
John Ford Day
Don McLean presents
4 pm ***My Darling Clementine***, 1946
7 pm ***The Searchers***, 1956

Monday, December 4
6:30 pm ***Ninotchka***, 1939
9 pm ***Chinatown***, 1974

Tuesday, December 5
Silent Film Day
Tricia Welsch, Bowdoin College, presents — with live musical accompaniment —
7 pm ***The Great Train Robbery***, 1903;
Gertie the Dinosaur, 1914
Within Our Gates, 1919
9 pm ***The Cheat***, 1915

Wednesday, December 6
7 pm ***All Quiet on the Western Front***, 1930

Thursday, December 7
Mary Lampson, film editor, presents
2 pm ***Harlan County, USA*** (student workshop)
7 pm ***On the Waterfront***, 1954

Friday, December 8
Film Preservation Gala and Screening

Saturday, December 9
Eric Schaefer, Emerson College, presents
7 pm ***Out of the Past***, 1947
9 pm ***Raging Bull***, 1980

Sunday, December 10
Festival of Shorts
Eithne Johnson, Wellesley College, presents
2 pm ***Jammin' the Blues***, 1944; ***What's Opera Doc***, 1957; ***Duck Soup***, 1933
4 pm 16mm: ***Meshes of the Afternoon***, 1943; ***Eaux d'Artifice***, 1953; ***Castro Street***, 1966
35mm: ***The March of Time***, 1938; ***The River***, 1937
7 pm ***Sunrise***, 1927

Collections: Joan Baldwin

It always impressed Joan R. Heller that her friend Joan Thurber Baldwin could keep shooting a film without needing to check earlier footage from the project.

The late Baldwin had the artistic eye, her friend says. "She knew what she was seeing," Heller explains. "She knew what she was putting on the film. It was a part of her visual, artistic sense."

Baldwin was creatively voracious, a poet and amateur architect as well as a filmmaker. But she may be best known as a Maine painter. She was a dedicated member of the Ogunquit Art Association, a professional group with roots in the Ogunquit art colony begun in the 1920s by painters like Charles Woodbury.

Baldwin, who lived from 1927 until 1990, was born in New Jersey but spent time in Maine every year of her life. She did most of her filmmaking during the 1950s. In 1978, she and Heller moved to Cape Neddick. Heller, retired from a New York career in advertising and marketing, has devoted considerable effort to preserving Baldwin's artistic legacy.

Last summer Heller donated her friend's films to NHF. Mostly 16mm, much of it in sound and color, this body of work includes drama, comedy and documentary work, as well as Baldwin family film from the 1920s.

A trust fund enabled Baldwin to pursue her creative interests without financial pressure. Painting came first. "This was her lifelong self-identity," Heller writes in *Joan Thurber Baldwin — A Maine Painter*, a gorgeously produced catalog of Baldwin's art.

Sea Mark, Monhegan Island, Maine, the Joan Baldwin Collection. 16mm color sound film. Frame enlargement by Andrea McCarty.

Baldwin moved back and forth among visual media, and between representation and abstraction, but bold colors and a decisive line were common to all her still artworks. She cherished Maine's natural beauty and often found inspiration there.

"With all of her work she was an experimenter who tried to learn absolutely as much as she could about whatever field she was in," Heller says. For example, when paint became available in spray cans, Baldwin went through 20 or 30 test canvases to master that difficult medium. Which she did — and then, as usual, went on to something else.

"She was finished with that problem, so she would not go on and try to repeat herself," Heller explains.

Film was a diversion for Heller. "But since she was talented and serious, and put a lot of work into it, the films are all terribly good of their type, for an amateur," Heller says.

Film was also a social focus, a reason for parties, which Baldwin held, first, in the barn on her Old Oak Farm, and later in the studio (complete with projection booth) at her second Cape Neddick residence.

Baldwin brought to filmmaking the same combination of thoroughness and restlessness that she did to painting. "The 16mm medium really intrigued her," Heller recalls. The artist amassed and absorbed a library of technical and how-to books. But again, she jumped from genre to genre.

A Change of Scene was a drama filmed in South Carolina. ***Sea Mark***, Heller's favorite, was a "documentary/story" that captured Maine's Monhegan Island. ***The Face of Fall*** was an anti-hunting tract.

And then there was ***Some Glimpses of "Our Town."*** This play-within-a-movie used friends from Maine and New York to spoof the physical mannerisms and gee-whiz dialogue of the Thornton Wilder classic. Though dramatic scenes filmed in the Old Oak barn constitute most of the footage, there are also establishing shots that document Ogunquit in 1956.

Heller heard about NHF through a Monhegan contact made when she wanted to donate a video copy of ***Sea Mark*** to the island historical society. Another friend, Larry Miller, put her in touch with NHF. The archives is the perfect solution to her worries about preserving Baldwin's film legacy. "I just think that these things may have some historic value, and I'm delighted to see them used and preserved," Heller says. ■

'Belfast' Comes To Bucksport

Frederick Wiseman and Andrea McCarty.

By Andrea McCarty
NHF Curatorial Department

On August 20, documentary filmmaker Frederick Wiseman traveled from his summer residence in Northport to present his latest film, ***Belfast, Maine***, to an enthusiastic audience in Bucksport.

Belfast, Maine debuted last winter at Lincoln Center and on PBS (and in the town of Belfast itself) to a warm reception from national critics. The *New York Times* called it a "spellbinding" portrait of the coastal town, a film that "bursts with glowing images of fall foliage, autumn sunsets and Halloween decorations."

Local reaction was positive, but some residents questioned Wiseman's depiction of Belfast, which is adjacent to Northport and about 20 miles south of Bucksport. Wiseman's Alamo visit allowed residents to discuss the film with him, and a provocative question-and-answer session followed the screening of the 4-hour documentary. Questions touched on the editing process, privacy issues and "objectivity" in documentary filmmaking.

Continued on next page

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After eight weeks of location filming, Wiseman spent 14 months in the editing room. Only 3 percent of the footage made the final cut. "There are 6,400 residents of Belfast," Wiseman said. "Even in a 40-hour movie, I couldn't have covered it all."

Someone asked, "Why Belfast?" Wiseman countered, "I've been visiting Belfast for 25 years. And I wanted to make a film where I could stay at my own house while filming."

Wiseman explained that the organizing principle of his film is work. The piece examines local factories and shops as well as Belfast's bedrock institutions, from Town Hall to the hospital to the schools.

Wiseman's long interest in social institutions is reflected in some of his best-known documentaries, such as ***Titticut Follies*, *Hospital***, and ***Public Housing***. His 1969 film ***High School*** is listed on the National Film Registry of the Library of Congress, and his Alamo visit coincided nicely with the news that the theater would be Maine's host for the Film Preservation Tour (see Page 1).

Wiseman returns to Boston in the fall to continue work on a project about domestic violence.

"Thank you for a brilliant film," said one fan at the close of the question-and-answer session.

Summer Symposium & Silent Film Festival

NHF held its first Summer Film Symposium on July 15 of this year. The 2001 edition, slated for July 25, will screen and discuss home movies and their relation to perceptions of sex roles. For information and to register, call Karan Sheldon at 207 374-2109 or write karan@acadia.net.

Following that first Symposium was the first annual Northeast Silent Film Festival, with a maritime theme. The 2001 Festival is scheduled for July 20-24, with family favorites ***The Lost World*** and ***Pass the Gravy*** already on the calendar.

Silent Film Festival 2000

We opened with ***Old Ironsides***, from George Eastman House. Philip Carli, a pianist from Rochester, NY, accompanied that film and others in the festival.

There was a free children's matinée and an evening program with short films found by Northeast Historic Film, ***The Making Of An American*** and ***The Simp and The Sophomores.***

South: Ernest Shackleton and The Endurance Expedition, from Milestone Film and Video, attracted overflow audiences on two nights; we could have shown it every night for most of the summer.

Rounding out the weekend were ***Behind The Door***, a 1919 film from the Library of Congress with Hobart Bosworth as a Maine taxidermist who goes to sea; and Mary Pickford in ***The Poor Little Rich Girl.***

The festival was made possible by a Community Arts and Heritage Grant from the New Century Community Program, a statewide cultural initiative funded by the people of Maine, and by Gifford's Ice Cream, a family business in Skowhegan.

Symposium 2000

The Symposium was initially planned as a means for the Board of Directors and Advisors to share current information about film preservation, study and use.

Eric Schaefer, Assistant Professor in the Department of Visual and Media Arts, Emerson College, served as moderator. Kathryn Fuller, Associate Professor of History at Virginia Commonwealth University, talked about moviegoing in rural communities. She shared research into Depression-era cinema promotions, in particular "Dish Night."

Tricia Welsch, Associate Professor and Chair of the Film Studies Department, Bowdoin College, gave a presentation on her research into the Fox Film Co. With excerpts from ***Tol'able David*** and ***The Seventh Day***, she discussed the work of director Henry King and film depictions of rural life.

Jim Henderson, head of the Maine State Archives and director of Maine's Historical Records Advisory Board, summed up the state of media and archiving technologies in the region.

Bill O'Farrell, Chief of Moving Image & Audio Conservation at the National Archives of Canada, showed the recently preserved 9.5mm ***Pathex Hints***, blown up to 35mm, an introductory reel for home projectionists. He also showed ***Seaside Holiday***, a 1934 production made in York, Maine, and other examples of Amateur Cinema League films.

O'Farrell brought a rare artifact, too: the highest award given to amateur filmmakers, The Hiram Percy Maxim Memorial Award (this one awarded in 1938).

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*Harry Langdon sets out in **Tramp, Tramp, Tramp** (1926), with Joan Crawford. **True to the Navy**, with Clara Bow, and Lois Weber's **Where are My Children?** are scheduled for the July 20-24 festival.*

Photo courtesy of the Academy of Motion Picture Arts & Sciences.

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Imagining NHF

Continued from Page 4

[and] public outreach."

Advisor Gillian Anderson saw NHF's influence transcending a regional-archives network, inspiring major archives to open their collections policies to home movies and other media that are now often sidelined. And, she wrote,

> Historical societies [will hire] NHF as consultants for the storage, preservation and dissemination of the moving images in their collections. Libraries and other public institutions will repeat the model established by NHF's connection to the public schools . . . Television stations (if there still are TV stations) will regularly deposit their materials in regional moving image archives. Filmmakers will regularly use these moving images in their films, and the patina of everyday life in the early 21st century in the United States will be preserved and documented.

Lofty predictions indeed. Yet they all seem to lie along the trajectory NHF has begun. And we're still listening: Your contributions to this "Zenith" process are invited. Please send your thoughts to Northeast Historic Film, PO Box 900, Bucksport ME 04416; or via e-mail to oldfilm@acadia.net. ■

Forum Tackles 'R' Ratings and Teens

The "R" in the movie ratings system stands for "Restricted." As in, admission to certain films is restricted to people above a certain age. But a better meaning might be "Responsibility" — as in, who is responsible for deciding which young people see which films?

Last spring, a community forum at the Alamo took up the perennially thorny issue of whether and how to keep unwholesome imagery from the young. The spur was a letter in the local newspaper expressing shock and dismay about NHF's decision to screen ***Magnolia***, Paul Thomas Anderson's acclaimed film about the cascading consequences of family violence: drug addiction, sexual promiscuity and cult misogyny, depicted in unflinching detail.

Writing anonymously in *The Enterprise* of April 13, the correspondent expressed particular distress at seeing teen-agers at the screening. "Whatever innocence these kids may have had before they entered the theater was certainly lost by the time they came out," the letter stated.

On May 9, after a flurry of dialogue in the pages of *The Enterprise*, the newspaper, NHF and the Bucksport Health Advisory Committee sponsored the public forum to discuss ***Magnolia*** and the broader issue of movies, morality, young people and the community's well-being.

Castine resident Peter Davis, an author and filmmaker, moderated the discussion. Participating were Theater Manager Andrea McCarty (who has since returned to NHF archival collections); Mary Jane Bush, of the Health Advisory Committee; and *Enterprise* editor-publisher Sharon Bray. The group of about two dozen also included *Bangor Daily News* reporter Alicia Anstead and NHF co-founders Karan Sheldon and David Weiss.

McCarty articulated Alamo policy about young people and movies rated R. While there is no legal mandate to uphold, she explained, the cinema admits no one under 17 to an R-rated film without parental permission — even if that means holding up the ticket line to phone the folks at home. McCarty added that she is happy to advise parents about a particular film. But ultimately, she said, she can't judge films for others.

Take Time to 'Screenit'

The discussion symbolized the delicate old balancing act that community arts presenters inevitably face. For some speakers, disturbing imagery and language have no justification, period. "Sick is sick," said one resident. For others, such as local filmmaker Diane Lee, artistic intent can justify nearly anything. "People who are having intense and passionate feelings are often those who make movies, who paint pictures, who write poems," said moderator Davis. "And I'm afraid that the world is stuck with these people."

Faith Webster, of the Hancock County Domestic Violence Project, reminded the room that disturbing media images reflect the greater violence in society. She was less worried, she said, about violence on the screen than violence in the home (the theme of ***Magnolia***, after all). But at the same time, she said, "sometimes it surprises me that there are films out there with a lot of violence in them that get no objection from parents whatsoever."

The forum suggested that parents must bear primary responsibility for images their children see, but that NHF might provide better guidance. In its print calendar, through the newspaper, on its Website and in a binder in the Alamo lobby, NHF now tells filmgoers more about its offerings, including descriptions from Screenit.com, a Web service for parents. And as it always has, NHF welcomes members of the community to the regular meetings at which film programming decisions are made — at 4:30 p.m. on the first Wednesday of each month.

For a transcript of NHF's community forum, visit our Website at www.oldfilm.org

From the Mailbag

Will you please send me one copy of your film titled Lumberjack Sky Pilot, a film which I previewed at this year's Windsor Fair.

The truth is that I was employed as a forester by Great Northern Paper Company during the late 1940s and early 1950s, personally experiencing many of the logging activities pictured in this film. It was exciting for me yesterday to see all this pictured before my 80-year-old eyes once again.

This is not my first Northeast Film. I have others illustrating that era before chainsaws took over from bucksaws and skidders from horses. And I am, of course, a 9th generation Mainer. When I show these films to young ones in my Yarmouth house their eyes grow large as saucers and they look at me as if I were a man from Mars. Another film they ask to see again and again is A Midwife's Tale. What fun this is, on cold winter nights, eating popcorn and reliving Maine history.

Keep up your important work.

Sincerely,
John H. Staples

Users: Vermont Museum & Traveling Exhibit

It's one thing to display old ice-cutting tools, says Darlyne Franzen, associate director of the Billings Farm & Museum. But the whole point of this farm life museum in Woodstock, Vermont, is to show how things got done a century ago. And that's why the museum will incorporate footage from NHF into its ice-harvesting exhibit for the 2001 season.

Ice harvesting "is a concept that's very hard to understand unless you see it," Franzen says. "We thought it would be useful for people to actually see ice-cutting taking place, particularly the non-mechanical way. And this film does it beautifully."

The museum is housed at an 1871 farm that is also a working Jersey dairy. Its exhibits depict the seasonal cycle of farm living circa 1890. Ice cutting, still demonstrated at Billings, was high on the winter chore list. In those days before mechanical refrigeration, ice was essential to a farm that specialized in butter.

NHF supplied primarily amateur footage shot in the 1930s at the Good Will-Hinckley School in Hinckley, Maine. The school was a residential farm for boys (it's now co-ed) whose founder, George W. Hinckley, espoused religion, intellectualism, society and physical fitness as pillars for sound education. The material Billings is using records the "Armstrong Method" of ice-harvesting — that is, men cutting ice with long saws and handling it with tongs.

The same footage appears in ***Ice Harvesting Sampler***, a narrated NHF compilation of film from Portland, Bangor and Mount Desert Island as well as Hinckley. Billings has sold the ***Sampler*** video in its gift shop for years.

Such moving images are invaluable at museums like Billings, Franzen says. It's the only way most people will ever see ice cutting done in earnest rather than as a demonstration. And considering the prominence of ice in New England's 19th-century economy, that's worth understanding. Even in the era of the Frigidaire.

Working Class History

NHF footage figured in a traveling exhibit that first stopped in September at the Salt Institute for Documentary Studies, in Portland. *Building: A Celebration of Maine's Working Class History* was created by the Southern Maine Labor History Project and sponsored by the Maine AFL-CIO, the Portland Central Labor Council and the History Department of the University of Southern Maine.

"Our purpose was to put together an exhibit which would have labor people tell labor stories," says Peter Kellman, a North Berwick resident who coordinates the Maine chapter of the Program on Corporations, the Law, and Democracy.

"If labor is to have a future it needs to tell its own history and not have other people tell it," Kellman explains. "Because it's from the stories of the past that the future is built."

Building integrated paintings and historical photographs, documents and other artifacts to convey Maine's history of organized labor. Kellman assembled materials about Maine paperworkers, focusing on the 1987-88 strike at the International Paper Company in Jay. His display included leaflets, posters and a 19-foot long banner, donated to the Jay strikers by the Boston painters' union, that reads, "Solidarity — Stop Corporate Greed." Ten thousand people rallied behind the banner in Jay, Kellman says.

At the exhibit opening, the paper-workers' table also featured video footage taken during the strike by IP workers. The original tapes now constitute the Peter Kellman/Jay Strike Collection at NHF. (The collection conservation is funded in part by royalties from *Pain on Their Faces*, a collection of strikers' essays published by the University of Maine.) For the exhibit, Kellman put together scenes from a demonstration early in the strike, a meeting with progressive leader Jesse Jackson, and a workers' meeting.

The footage will become a permanent part of the exhibit, Kellman says. Having such material available at archives like NHF is vital, he adds. "As labor is reawakening and spending more and more time looking at its own history, and as it thinks about the future," he says, "having archival material readily available is of the utmost importance."

Ice harvesting at the Good Will Hinckley School. 16mm color sound film. Frame enlargement by Andrea McCarty.

Alamo Renovations: Times of the Sign

Sam Hands misses the great days of outdoor signage.

Hands got into the signmaking business just before the 1973 energy crisis darkened most of the classic electric signage in this country. The best signs were art. They pulsated, swirled, walked and glowed in every color that neon science could conjure up.

"People were willing to invest money into these systems that would look great, that made a statement," says Hands, who started out in Cleveland and now owns Sign Services, Inc., in the Maine town of Stetson. "Not like nowadays when everything's just sort of blah."

So imagine Hands' delight at being asked to bring a taste of Golden Age cinema signage to Bucksport. "I jumped right out of my shorts," he says, when he got a look at the plans for a new sign for the Alamo Theatre. "I was ecstatic."

Hands' company started the project during the autumn and will complete it this spring. Tom Bakalars, a Boston architect who joined NHF's Board of Directors this year, designed the piece. And where many first-time visitors find themselves missing the Alamo as they drive up Main Street, the new sign will make it as plain as the nose on your face.

"The whole point is to say, 'Whoopee, here's a fun thing!'" says Executive Director David Weiss.

The bottom of the sign is a marquee that, seen from above, resembles a wedge. "Reader boards" will advertise film offerings. A vertical sign will spell out "Alamo" in bold letters. A panel showing the Northeast Historic Film logo will cap the structure. Neon and other lights will bring the whole works to life after dark.

The sign should solve a number of problems for NHF. A big one is the prevailing confusion about who occupies the building and what goes on there. The new sign should make plain that it's the Alamo Theatre, where NHF does its work, which includes showing movies and hosting community programs.

Visibility is another issue. The sign should add a visual spark to the Alamo, a 1916 building that's historic but aesthetically underwhelming. NHF, says Bakalars, wanted a design that would advance the building's identity while being respectful of it. That required the use of transparent structural materials and a fine hand with proportion.

While a dazzling bauble of a sign may seem jarring on an 84-year-old building, it's actually a good fit if the building is a movie theater. In classic American cinema design, gaudiness is authentic — as is a sense of cultural dislocation, which may be the only way to explain what an "Alamo" is doing in a Yankee town like Bucksport in the first place.

"If you talked to the designers of the time, they would be telling you that they're selling a fantasy, and that made it legitimate," says Bakalars. "So we did the same thing, which puts it into a historical context, in my opinion."

Downtowns need lively signage, adds Sam Hands, whose business, family owned and run, puts up signs through much of the Northeast. If downtown is drab, he says, don't blame people for going to the mall. Brilliant signage has a pump-priming effect: by suggesting excitement, it invites excitement, a sentiment shared by Buckport's town government.

Besides that, the Alamo job affords an unusual creative opportunity. "You just don't get the opportunity very many times to build something that's going to look so nice," he says.

MAIN STREET, BUCKSPORT, MAINE

Main Street, Bucksport, ca. 1950. Postcard from the NHF collection.

Executive Director's Report

Continued from Page 2

$3,000+
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Karan Sheldon, Blue Hill Falls, ME
Co-founder of NHF. Advisory board member, Maine Folklife Center and Friends of Fogler Library, University of Maine. Chair, Small Gauge Film Preservation Task Force, AMIA.

Nathaniel Thompson, S. Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH And WLBZ to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Founding chair, Association of Moving Image Archivists' amateur film group, InEdits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video, and digital preservation, with broad public access.

Gillian Anderson, Conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. New York and Castine, Me.

Kathryn Fuller, Ph.D. Associate Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture*. Richmond, Va.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 11 books, including *Who Owns the Media?* and *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Chevy Chase, Md. & Allenspark, Co.

Alan Kattelle, author of a history of amateur film, *Home Movies — A History of the American Industry 1897-1979*, and cinematographic researcher. Hudson, Mass.

Continued on next page

NHF Advisors

Continued from previous page

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Board of Directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959.* Boston, Mass.

Samuel Suratt, Archivist for CBS News for 25 years and Archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* and *States of Emergency: Documentaries, Wars, Democracies*. Ithaca, NY.

The Summer Symposium, 2000: Eric Schaefer, Jim Henderson, Tricia Welsch, Bill O'Farrell, Alan Kattelle, Kathryn Fuller with Maxim Award for amateur cinema.

The Television Record

Continued from Page 3

additional tens of thousands of dollars to match the NHPRC grant. That effort began last year with $12,320 from the Rines/Thompson Fund at the Maine Community Foundation. Those funds were dedicated to the Maine Broadcasting System Collection, from two stations of the former MBS: WLBZ, in Bangor, and WCSH, in Portland.

The MBS Collection will answer anyone who questions the national relevance of local television. Take the sports archives put together by J. Donald MacWilliams, a WCSH sportscaster and Portland historian. Among its contents is footage of events preceding the 1965 world heavyweight bout in Lewiston, Maine, between Sonny Liston and the boxer just beginning to call himself Muhammad Ali. From today's perspective, watching the 16mm black & white footage is like a lesson in race relations, exploitation, and the strange world of sports.

We're lucky to have such footage. There's so much we don't have. At the federal level, the need to preserve local programming has been recognized since the 1970s.

AMIA/NATAS Initiative

And now there's the national TV preservation initiative begun by AMIA in association with the National Academy of Television Arts and Sciences. The long-term goal of Preserving Local Television, according to a proposal for funding released in June, "is to implement a new strategy for preserving and providing access to the American local television heritage," in all its forms.

In the near term, goals include: creation of a nationwide database of local television collections; publication of a series of "case studies" to offer guidance in such areas as materials acquisition or rights for usage (NHF's Weiss is leading that case-study group); and to hold a national symposium that will assemble, for the first time, representatives from both the archival and broadcasting communities.

It's obvious that a strong partnership between the archivists who preserve and the broadcasters who actually create the material is crucial to a comprehensive preservation effort. As reported here last summer, NHF has embarked on such a partnership with the Maine Public Broadcasting Corporation, in the form of an arrangement streamlining the passing of materials between the two organizations.

Which brings us back to Russ Van Arsdale. His expertise will be invaluable in interpreting broadcasters' needs for archived footage, Weiss believes. "Hiring Russ will ensure that we're able to deliver even more than we thought we'd be able to back to the stations and other users," he says.

Website Update

Continued from Page 16

"Information design is a passion for me," Schmitt says. He came to NHF in 1999 with seven years of experience in interactive multimedia, most of them at 3Ring Media, a firm he co-founded in the microchip mecca of Palo Alto. (Why "3Ring"? Because Schmitt was once an itinerant circus performer.)

This former high-tech CEO is revved about the Website's potential to build NHF's reputation as a new-media player. But Schmitt, who previously ran NHF's membership program, also values the increased opportunities for dialogue opened up by the Internet. "You just can't think about the Web without talking about interactivity," he says.

He relishes the challenge of designing software that makes it easier for people to manage the barrage of data and turn it into meaningful information. "This is a cutting edge for my field," he says. "Figuring out how to provide access to rich media, with sound and video, in the world of library science, this is like Everest. This is what we want to do here at NHF."

Bucksport Fetes Its Queen — Movie Queen, That Is

By Andrea McCarty
NHF Curatorial Department

Bucksport Movie Queen 2000, Marissa Denis. 16mm b&w silent film.

Frame enlargement by Andrea McCarty.

On the second evening of the Northeast Silent Film Festival, July 23, the Alamo Theatre was packed. Inside the auditorium, it was standing room only for the acclaimed documentary ***South: Ernest Shackleton and the Endurance Expedition***.

But another 100 people were gathered out front to celebrate a purely homegrown phenomenon: ***Bucksport Movie Queen 2000***, in its world premiere. The festivities commenced in style as the film's star, 16-year-old Bucksport resident Marissa Denis, rolled up in a 1949 DeSoto used in the film.

Completed in July, this silent NHF production was shot in Bucksport. Denis heads a local cast of all ages, including students, a former mayor, journalist Sharon Bray, and Richard Rosen, state representative and President of NHF's Board of Directors. Don Radovich, NHF's technical services man, and this writer co-directed the film.

The inspiration was the original ***Movie Queen*** series, created by Margaret Cram Showalter in the 1930s. Showalter traveled through New England making essentially the same film in different towns, with local residents as the players and merchants as sponsors. In her stock plot, the Movie Queen's triumphant return home is interrupted by a gang of villains who kidnap her. A young hero valiantly rescues the town's brightest star.

Movie Queens were made in Bucksport and several other Maine towns; the version from Lubec is sold on videotape by NHF and the Lubec, Lincoln and Newport Movie Queens are available on loan through Reference by Mail. (***Bucksport Movie Queen 2000*** videos and T-shirts are also available.)

Although the original Bucksport version is considered lost, NHF Distribution Coordinator Jane Donnell has a connection to it: Her great aunt, Rosalie Fellows, played the Movie Queen in 1935. Jane's family has donated to NHF Fellows' scrapbooks, with clippings about the film, along with a prop "key to the town of Bucksport." That key was reused in the new film.

Daniel Gottlieb, a former NHF staffer, offered his services as cameraman, and shooting began in April. "We wanted our film to stay true to the spirit of the original, but still reflect Bucksport as it is right now," says Radovich.

The project drew press attention as far afield as Boston, whose WCVB-TV sent reporter Art Donahue to Bucksport.

The premiere was a smash, thanks in part to accompaniment by pianist Philip Carli, of Rochester, NY. Residents filled the theater to boo the bad guys, cheer the good guys, and to see themselves, their friends and their town.

Patrick LaLonde (the hero) and bad guys Jarrett Melendez and Andy Lacher. Photo courtesy of The Enterprise.

These videos ALL available free to members through Reference by Mail.

NEW VIDEO CATALOG

Northeast Historic Film's catalog is just out — with many fine videos for teaching and enjoyment. Great gifts!

Videos of Life in New England
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***Bucksport Movie Queen 2000** is available on video for $12.50. Special deal — the commemorative T-shirt and video for just $20.*

To order one of these tapes, or for your copy of the catalog, call 800 639-1636.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

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- Invitations to special "Members" events.
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- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England; and on moving-image related merchandise from the catalog and Alamo Theatre Store.
- Free loan of more than 200 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.
- Several premiums ranging from mugs, free movie tickets and T-shirts to Video History Sets and free dinners are awarded depending on your level of membership.

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The Reference by Mail catalog is available through NHF's website. Go to www.oldfilm.org.

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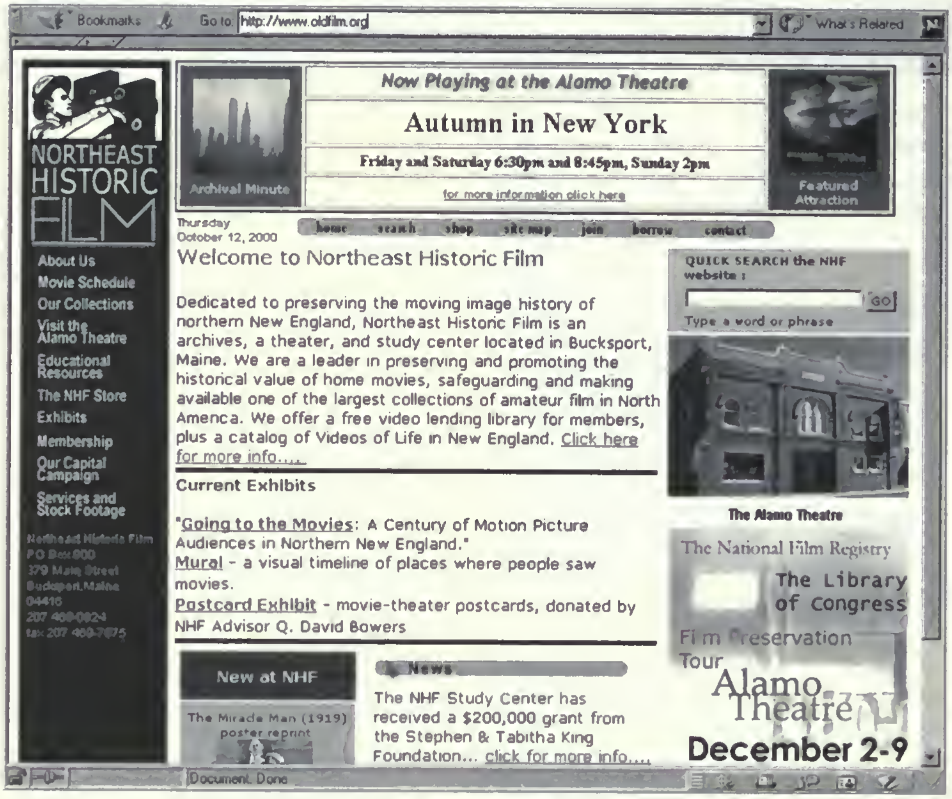
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Welcome to Northeast Historic Film

Dedicated to preserving the moving image history of northern New England, Northeast Historic Film is an archives, a theater, and study center located in Bucksport, Maine. We are a leader in preserving and promoting the historical value of home movies, safeguarding and making available one of the largest collections of amateur film in North America. We offer a free video lending library for members, plus a catalog of Videos of Life in New England. Click here for more info....

Current Exhibits

"Going to the Movies: A Century of Motion Picture Audiences in Northern New England."
Mural - a visual timeline of places where people saw movies.
Postcard Exhibit - movie-theater postcards, donated by NHF Advisor Q. David Bowers

New at NHF

The Miracle Man (1919) poster reprint

News

The NHF Study Center has received a $200,000 grant from the Stephen & Tabitha King Foundation... click for more info....

The Alamo Theatre

Even as NHF begins the bricks-and-mortar renovation of the Study Center, Marko Schmitt is perfecting another entrée to the collections — this one for an audience too numerous for the Alamo's second floor.

In September Schmitt cut the virtual ribbon on NHF's new site on the World Wide Web (http://www.oldfilm.org). The site, scheduled for full functionality by early 2001, reflects the full spectrum of the organization's makeup and services, from the current Alamo movie schedule to back articles from *Moving Image Review*. And it comes in a sleek Internet package, easy to view and to navigate.

The full-blown Website will let visitors do many things you might do during a flesh-and-blood visit to the Alamo. You'll be able to open a membership, make a Reference by Mail request, or share an opinion with Kim Hawkins, the Alamo Theatre Manager.

In addition, the site expands NHF's "exhibit space" for intriguing materials from the collections. Theater post cards from the Q. David Bowers Collection, for example, appeared through autumn 2000. Texts such as essays and transcripts from NHF events are also available.

Most important, the site will tap the databases that catalog NHF's collections, allowing researchers anywhere to work with NHF without stirring from their chairs.

"The Study Center is the concept of making our collections available to the broadest variety of people that we can," says Executive Director David Weiss. The physical location that houses the materials and provides space for people to meet them is just part of that concept.

"So until the Study Center is physically up and running, this is a chance to provide increased access for people," Weiss says. "And even after the Study Center is running, this will be an avenue that we'll increasingly use to share our materials."

Continued on Page 13

Northeast Historic Film's 15th Year

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Northeast Historic Film's 15th Year

MOVING IMAGE REVIEW

Captain Salvation, 1927.
Courtesy Museum of Modern Art/Film Stills Archive.

Silent Festival To Explore Rural Places/Lost Worlds

How does time change our perspective on the cultural landscape? That question drives *Rural Places/Lost Worlds,* the second annual Northeast Silent Film Festival.

The festival takes place at the Alamo Theatre in Bucksport from Friday, July 20, through the 24th. Films range from comedic gems to special-effects masterpieces. Pianist Philip Carli returns as film accompanist from Friday through Monday.

Newly rediscovered, ***Captain Salvation*** (1927) stars Lars Hanson *(The Wind)*, and depicts the small-town hypocrisies provoked by a Boston prostitute, spectacularly played by Pauline Starke. Warner Bros. had a beautiful print, which Richard P. May, vice president of film preservation, was glad to loan.

"I'm surprised this film has not been considered one of the better of the late silent era," May says. "It is well-photographed, especially well-edited. It really moves."

The Bon-Ton Salon Orchestra will accompany ***Captain Salvation.*** Bangor pianist Clayton Smith will lead the small ensemble in music collected by his grandfather, Delbert White, who led a dance band in the Bangor-Brewer area.

Where Is Our Lost World?

The festival's rural places range from the South America of Arthur Conan Doyle to imaginary coastal towns in Maine and in China. But long-ago rurality doesn't equal nostalgia. These are difficult places, thorny with cultural conflicts and stereotypes — way stations on a road we're still traveling.

In ***Shadows*** (1922), praised in its time for advocating racial and religious tolerance, Lon Chaney stars as a Chinese laundryman in a small and troubled Maine town. Sharing the bill is ***The Toll Of The Sea*** (1922), the first full-color feature film. Set in coastal China, this heart-rending drama is based on Puccini's *Madama Butterfly.*

Newly restored by the Library of Congress, ***Where Are My Children?*** (1916) is a landmark film dealing with issues of birth control and the balance of power between husband and wife.

For adventure seekers, there's not only ***South*** — the 1919 documentary about Sir Ernest Shackleton's Antarctic expedition — but ***The Lost World*** (1925), which one critic called the "granddaddy of all prehistoric monster movies."

Max Davidson, an émigré German Jewish film star, stars in ***Pass The Gravy***, a 1928 Hal Roach short. This National Film Registry entry has been called "one of the funniest movies you've never seen."

Continued on Page 3

From 'Stump' to This

In 1985, when large numbers were watching *Cheers* and marveling at the Macintosh, who could have seen a potential hit in a 55-year-old logging documentary?

"It wasn't until Karan and David took ***From Stump to Ship*** out on the hustings that we realized the full power of this thing, because the audiences that showed up were huge," says Dorothy Schwartz, director of the Maine Humanities Council then and now.

"That was a great starting point," she says. It sure was: What started modestly as a film restoration project, done under contract to the University of Maine, was the impetus for today's Northeast Historic Film.

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Summer 2001

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Email OLDFILM@acadia.net

Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

Spring arrived this year with a blizzard — but it has not slowed the construction crew working inside the front of our Alamo Theatre building.

A large excavator is roaming where our *Going to the Movies* exhibition used to be on display. If I stepped into my old office overlooking Main Street I would land on new concrete after a drop of about 18 feet.

Suffice it to say we are rebuilding the entire internal structure forward of the auditorium, from the basement to the roof. By the time you read this, the new floors will be in place and the theater open again. The reopening is scheduled for May 11 — check our Website or call 207 469-6910 for the cinema calendar.

Despite the disruption we are trying to maintain business as usual. Picture the staff wearing enormous medals for bravery under extraordinarily trying conditions. Special decorations for Phil Yates, Facilities Manager.

As the tempest swirls around us, wonderful new collections have been accessioned. See Page 13 for a summary.

I had the opportunity to testify before the Maine Legislature in support of a bill to exempt community theaters run by nonprofit moving image archives from a law prohibiting minors under 16 from working in motion picture houses. This 1920s law made it impossible for students to volunteer at NHF or participate in internships. Thanks to Board President (and State Representative) Richard Rosen for introducing the legislation.

Warm thanks also to Board member Nat Thompson for hosting our screening at the Portland Museum of Art in March. Over 100 people enjoyed a program of *Exceptional Amateur Films*.

Nat made an elegant case for the importance of the images and their preservation. Martin Marks from MIT accompanied the film program. We were delighted with the response from old and new friends.

Weiss

2000 Capital Campaign Donation Report

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NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Silent Film Festival

Continued from Page 1

In a comic evaluation of flapper-era feminism, ***True To The Navy*** (1930) puts "It Girl" Clara Bow behind the soda fountain and into the midst of amorous sailors. Meanwhile, ***Tramp, Tramp, Tramp*** (1926) has race-walker Harry Langdon competing for $25,000 and the heart of Joan Crawford. Class issues and the role of newsreels in small-town cinemas come into humorous play.

Screening prints come from archives around the United States. Most are seldom seen. Short films from NHF's collections and the Library of Congress will be included.

The second annual Summer Film Symposium follows the festival on Wednesday, July 25 (see story, this page).

A silent-film appetizer turns up on June 22 at an Art Deco cinema in Bar Harbor, when NHF shows ***The Seventh Day*** (1922) at the Criterion. Henry King shot this fictional clash between big-city hedonism and small-town virtue in Pemaquid, Maine. Arcady Music Festival players will accompany the screening, which is supported by the Bar Harbor Chamber of Commerce.

Northeast Silent Film Festival

Friday, July 20
7:30 p.m. *The Lost World* (1925. 101 min.)

Saturday, July 21
2:00 p.m. *South: Ernest Shackleton and the Endurance Expedition* (1919. 88 min.)
7:30 p.m. *Shadows* (1922. 70 min.; 16mm) with *The Toll Of the Sea* (1922. 41 min.)

Sunday, July 22
7:30 p.m. *True to the Navy* (1930. 71 min.)
9 p.m. *Where Are My Children?* (1916. 65 min.)

Monday, July 23
7:30 p.m. *Pass the Gravy* (1928. 23 min.); with *Tramp, Tramp, Tramp* (1926. 62 min.)
9 p.m. *South: Ernest Shackleton and the Endurance Expedition* (1919. 88 min.)

Tuesday, July 24
7:30 p.m. *Captain Salvation* (1927. 87 min.)

For tickets and information, contact Northeast Historic Film at 379 Main St., Bucksport, ME 04416 (207) 469-0924

Film Sources
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UCLA Film and Television Archive
Milestone Film and Video
Museum of Modern Art Film Department
Warner Bros.

Symposium Focuses on Amateur Film

Greenville, Maine, John D. Knowlton Collection. Frame enlargement from 8mm film, Andrea McCarty.

When should we reveal home movie footage to a public that was never meant to see it? How did the Twist wriggle into our living rooms? And what were those little packages Dad got in the mail, anyway?

These are just a few of the questions likely to come up during NHF's second annual Summer Film Symposium, as presenters tackle the theme of "Home Movies & Privacy."

Coming on the heels of the 2001 Northeast Silent Film Festival, the Symposium takes place at the Alamo Theatre from 9 a.m. to 4 p.m. on July 25. Tricia Welsch, a new NHF Advisor and chair of Bowdoin College's Film Department (see story, Page 9), will moderate.

Long on scholarship and short on jargon, aimed at educators and the public, the symposium will consist of a series of presentations, each followed by discussion. The day ends with an evaluation, planning for next year, and dinner. Next year's symposium may center on regional archives and media literacy.

This year's event looks at theoretical and practical issues revolving around amateur film. Selected by last year's participants, the theme is timely; the genre, says Welsch, "raises issues that are being looked at in this decade with a great deal more seriousness" than previously.

"NHF is on the cutting edge of that development in film studies," she says.

This year's presenters are:

Patricia Zimmermann, Professor at Ithaca College and author of *Reel Families: A Social History of Amateur Film*, probably the best-known book on the social history of home movies. Her presentation is titled "Morphing History into Histories: Amateur Film and the Gendered Lens."

Mark Neumann, Associate Professor at University of South Florida, who will present "Home Movies On Freud's Couch: An Exploration of Spontaneous Performance, Gender, and Latent Meanings in Amateur Films."

Eric Schwartz, Esq., Smith & Metalitz, LLP. Counsel to the National Film Preservation Board and the National Film Preservation Foundation, he will discuss intellectual property law and rights of privacy relating to home movies.

Eric Schaefer, Assistant Professor, Emerson College. His presentation is "Plain Brown Wrapper: Adult Films for the Home Market, 1930-1970," based on a study of 8mm films.

Collections: 'Great Spirit'

Pleased by a 1999 donation of film in a rare early color format, NHF was doubly delighted to receive more of the same print last winter — from a different donor.

As *Boston Globe* film critic Jay Carr explains in the adjacent piece, Rob Lagueux's discovery of a piece of ***Land of the Great Spirit*** footage brought the young donor and his parents, Robert and Elaine, to the Alamo during the Film Preservation Tour gala in early December.

The visit was a real eye-opener for these residents of Stoneham, Maine, especially Rob, a senior at the University of Southern Maine and a film fanatic. He remains amazed that these images were ever shown in his community. "It was bringing faraway lands and peoples to a teeny, tiny town," he says. "It must have been something quite extraordinary."

Rob's passion for film led him to this fragment of rare Prizma Color footage in 1998. Told by his mother that the Knights of Pythias lodge in East Stoneham once held film screenings, Rob searched the lodge for traces.

He and his father, a past grand chancellor there, discovered the lodge's well-concealed projection booth, complete with films and 35mm projector. "It was almost as if, whenever the last movie was shown, everybody just shut the lights off and walked out and left it there," Rob says.

And the partial reel of film, one of the few that hadn't deteriorated seriously, followed him home.

Last year, having decided to donate the fragment to NHF, Rob was surprised to learn that 300 feet of the film had already turned up — donated by Jim Morrison, whom the Lagueuxs knew well.

Here, in monochrome, an image from a color fragment, possibly Land of the Great Spirit, 1919. James E. Morrison Collection.

Also of Stoneham, Jim became a good friend to NHF through his visits to our display at the annual Fryeburg Fair. Like Robert Lagueux, Morrison was a past grand chancellor of the K of P, and he had cleaned out the booth after the Lagueuxs' visit. In exchange for NHF videos, he gave the Prizma Color film to NHF along with the Powers projector.

We were deeply saddened to learn that Jim passed away in late January.

NHF sent Jim's segment of the film to George Eastman House to be copied at the Haghefilm laboratory in Holland. The footage is of great historical importance as relatively few Prizma films survive, and this one documents indigenous peoples, says silent-film historian David Pierce.

In the teens, "technical problems for effective color photography and projection were nearly insurmountable, and only Prizma and the better-known Technicolor managed to deliver a commercially acceptable result," Pierce notes.

The Prizma system used emulsions on both sides of the film base, one toned red-orange, the other blue-green. "The process was developed about the same time as Technicolor, with each company premiering their first films in 1917," Pierce says — but Prizma was out of business by 1923.

In East Stoneham, Maine, the Hiawatha Knights of Pythias lodge showed movies regularly in the early 1920s.

Film Preservation Tour

By Jay Carr

*During the Library of Congress Film Preservation Tour's visit to the Alamo, a gala on December 8 showcased work such as **Evangeline** and **The Making of an American**.* Boston Globe *film critic Jay Carr helped present the event and offers the following observations of the evening.*

Film is our amber, stopping time, at least for a while. It is life caught on the run. Who'd have dreamed there'd be such a treasure trove of it in Bucksport, a town hitherto associated with lumber and paper?

Northeast Historic Film turns out to be a hotbed of sophisticated and dedicated energies, kept humming by my kind of maniacs — lifers mad about film, snatching it back from the brink of oblivion, giving it a home and adding it to a rich and ineffably moving tapestry of what went before us.

In a culture determined to plow itself under every few years, that's not only reassuring, but therapeutic, essential and pleasurable.

SoHo, Tribeca, Bucksport

The excitement of last December's film preservation gala was perceptible upon walking into the building, a vibe bouncing off the newly whitewashed walls of the Alamo Theatre — built in 1916, allowed to crumble a bit, but back on the upswing.

The 125-seat theater is as modern and inviting as any screening room in SoHo or Tribeca. And with better projection equipment, capable of showing vintage film. For vintage film, largely homemade, is what the place is about.

Although the program unfurled a handsome print of the 1929 ***Evangeline***, with its roots in a doleful piece of the North American past, the expulsion of the Acadians, that's not what remains most strongly etched in the mind of one viewer.

Cherryfield is a 16mm film, shot in 1938, seemingly at random, which is one of the things that makes it so

Continued on Page 11

Northeast Historic Film at 15

Sandy Ives, right, with retired woodsman Adin McKeown, in 1986.

Sandy Ives

In 1985, the University of Maine assembled a team to restore a logging film found kicking around the campus.

Dr. Edward "Sandy" Ives, an oral historian, folklorist, and folksong collector, agreed to help — "not knowing what I was getting into," he laughs. At the time he chaired the Anthropology Department and ran the Northeast Archives of Folklore and Oral History, which he founded in 1957.

Also on board were free-lance producers Karan Sheldon and David Weiss. A great and rewarding friendship began with ***From Stump to Ship***.

Ives helped sort out Alfred Ames' 1930 footage and interpreted ***Stump*** at screenings around Maine. (UMaine historian David Smith made similar contributions, and joined NHF's founding Board of Directors in 1986.)

Ives the oral historian "went into high gear" when he realized the screenings were attracting former lumbermen and river drivers — including veterans of Ames' Machias Lumber Company. Followed by Weiss and Sheldon, and their newborn daughter, he interviewed several Machias River veterans.

Two videos resulted: the how-to piece ***An Oral Historian's Work*** (1987) and 1989's ***Woodsmen and River Drivers***, which intercut Ames' footage with new interviews.

Ives especially relished the opportunity to do a little acting as he held a phone conversation with no one actually on the other end. "If I do say so myself, it was surprisingly well done," he laughs.

Today, the folklore archives is the Maine Folklife Center, and Sheldon Weiss Productions has become Northeast Historic Film, with ample guidance from Ives. He and his wife, Bobby, live up the road from the Alamo. Avid supporters, they catch an occasional film and admire the community outreach taking place here.

On their first visit, they sat behind people Bobby knew. One, she says, "was my best friend growing up. She said, 'We used to come to the movies all the time here, and now we can again.'"

Dorothy Schwartz

Dorothy Schwartz has followed Northeast Historic Film closely during its 15 years.

"It's been a beautiful kind of evolution," says Schwartz, who had just become executive director of the Maine Humanities Council (MHC) when she met David Weiss and Karan Sheldon in 1985.

Schwartz guided Sheldon in applying for MHC money to support ***From Stump to Ship***. But where the University of Maine had hired Sheldon Weiss Productions merely to restore the film, MHC predicated its grant on meaningful public outreach. The result, which took the logging film and expert interpreters all over Maine, has been NHF's outreach model ever since.

Such a project was new to the Council, but it reacted quickly. "What was so dazzling was the images of the long log drive itself," Schwartz says. "When the Council board saw that, it was an easy sell."

After NHF's founding the following year, MHC remained a close partner. A particularly momentous collaboration was *Going to the Movies,* the exhibition and educational package that examines the social history of moviegoing in northern New England.

MHC grants helped NHF create this ambitious program. More important, though, was the institutional development the grants fostered, development that made possible a $185,000 grant from the National Endowment for the Humanities.

Both agencies, says Schwartz, found much to like in the project, including its quality of scholarship, its regional scope, and an outreach approach that Schwartz suspects was a first for everybody — installations in shopping malls in Vermont and Maine in 1996.

Today Schwartz looks at NHF with justifiable pride. "It's a vibrant, growing institution," she says, one that understands its responsibility to the public and the humanities.

"We're very lucky to have such an organization in our state," she says.

Grants in Action

An $8,000 grant from the National Endowment for the Arts went toward new exhibition prints of two popular titles. The grant helped purchase a 35mm print of the 1922 drama ***Timothy's Quest*** from the Library of Congress, making for a marked improvement over the 16mm print NHF used previously.

The tale of two orphans seeking a home in the Maine countryside, ***Timothy's Quest*** is based on the novel by Maine author Kate Douglas Wiggin.

Timothy's Quest.

The grant also supported preservation work on original material from ***Dead River Rough Cut***, Richard Searls and Stu Silverstein's vivid portrait of two Maine woodsmen. The piece documents vanishing livelihoods in Maine's far backwoods — hunting, trapping and logging with oxen.

A $6,400 grant from the National Film Preservation Foundation is helping make possible John E. Allen's lab work on two 16mm films, ***Maine Marine Worm Industry*** (1942), and ***The Bill Wilson Story*** (1952).

Meanwhile, a $1,170 grant from the New York-based Women's Film Preservation Fund has matched preservation support from the National Film Preservation Foundation's "Treasures From American Film Archives" project. The grant is dedicated to two items: footage filmed by Elizabeth Woodman Wright on her farm in southwestern Maine around 1930, and included on the ***Treasures*** DVD set; and film of Mahatma Gandhi taken by Adelaide Pearson.

Continued on Page 10

From 'Stump' to This

Continued from Page 1

Schwartz was a friend from the start. She guided Sheldon Weiss Productions in obtaining MHC support. Another friend was Dr. Edward "Sandy" Ives, the dean of Maine oral historians, who was a project scholar for ***Stump*** and would make two more productions with Sheldon, Weiss and NHF. (For more about Ives, Schwartz and NHF's evolution, see Page 5.)

Friends too were the woodsmen and river drivers who turned up at the ***Stump*** screenings and said, "I did that work"; and the many people who said, "We have some old movies."

The popularity of ***Stump*** revealed both the cultural importance of the regional moving image and the sheer quantity of films that, without an NHF in their future, were surely bound for the dump. Today, NHF reproduces the ***Stump*** process on a much greater scale, sharing with educators, researchers and the public as much as we can from our collections — some five million feet of film and thousands of hours of videotape.

And now, as we celebrate our 15th anniversary, we can confidently say we're entering our institutional maturity. A glimpse through this issue of *Moving Image Review* suggests what that means, from previews of nationally recognized summer events to glimpses of a Conservation Center that will complete our facilities for the foreseeable future.

From Stump to Ship started life as a lumber dealer's memoir of long log drives on the Machias River. Seventy-one years later, Alfred Ames might have hoped that his film would still tell that story. But he could never have imagined the other story that started with ***Stump***.

Portrait of a Member: Howard Mansfield

Author Howard Mansfield thinks a lot about how the past and present connect. Those connections occupy much of his work. His book *In the Memory House* (Fulcrum, 1993) describes the erosion of our collective memory, our sense of cultural orientation. Last year's *The Same Ax, Twice* (University Press of New England) flips the issue over, with vivid portraits of people who restore old things as they seek to renew that sense.

For this resident of Hancock, N.H., the Reference by Mail service has proven valuable. ***Ben's Mill*** was the first video Mansfield borrowed, for the book to follow up *Memory House* and *Same Ax*.

Ben's Mill is a documentary about one of New England's last water-powered sawmills. "Just watching that," Mansfield says, "you get more of a sense of the whole technology than from reading reams of anything."

For an article about Abenaki Indians, to be published this fall in *Yankee*, a number of loans came in handy. One was ***The Silent Enemy***, a 1930 drama featuring a Maine Penobscot, Molly Spotted Elk, whose life and entertainment career made her one of the state's more intriguing personalities.

Paraphrasing historian Daniel J. Boorstin, Mansfield points out "how each era has its own false certainties — something that everybody could agree upon that doesn't really stand up over the test of time." Part of the moving image's power, he says, is that it reveals not just bygone images, but the mindsets that elected to capture those images and not others.

As a true believer in moving images' value to the historian, Mansfield says, "the great thing is not only that NHF collects them, but that they get them circulated."

"Half the equation is preserving them," he says, "but the other half is having it as an active part of the culture. And I'm getting the impression that that's what NHF is about."

Collections: Goodall Mills

From the 1920s through World War II, the textile mills that Thomas Goodall founded in Sanford were one of Maine's great industrial success stories.

The Goodall Company's Palm Beach Suits were de rigueur summer wear for gentlemen of means. Its durable, plush mohair fabrics graced car, train and hotel seats nationwide. At their peak, the sprawling mills employed 5,000.

The Goodall story, says historian Madge Baker, "was central to Sanford. It put Sanford on the map and sustained it for 80 years." Yet by 1954, this family business had been sold and closed, leaving behind an economically crippled town.

Nine reels of 16mm film given to NHF last fall offer a fascinating glimpse into the mills' heyday. Donated by a family member, Dorinda Verroust, the Goodall Mills Collection includes promotional films whose corporate pride and optimism seem touchingly ingenuous today.

The films first belonged to Thomas's son George Goodall, who died in 1927. Baker and her husband, Robert Wilson, conveyed them to NHF. Shapleigh residents, Baker wrote and Wilson designed *Woven Together in York County, Maine*, a well-received economic history.

She and Wilson, Baker says, "were ecstatic" at the content and condition of the materials. She used them as teaching aids in a course last spring at the University of Southern Maine's Senior College program in Sanford. Her course was based on *Woven Together*, which uses the stories of three enterprises, including the Goodalls', to trace the Industrial Revolution's impact on York County.

One reel documents a factory picnic on the beach. Another consists of family footage that Baker believes was taken by George Goodall's son-in-law William Marland. Then there are two silent promotional films, ***The Story of Chase Velmo: The Perfected Mohair Velvet*** and ***The Goodall Summertime: The Story of Warm Weather Profits***, which pitches Palm Beach cloth.

Chase Velmo, apparently filmed in the mid or late 1920s, depicts that fabric's complex manufacturing process, leavened by some good visual compositions and footage of winsome angora goats.

Summertime dates from the early or mid-1930s. An instructional film for menswear merchants, it aims for broader appeal with a fictional story peg and surprisingly high production values, thanks to Caravel Films, Inc. A bonus is one of the lead actors — though uncredited, he's a dead ringer for John Hamilton, aka editor Perry White on the 1950s TV series ***The Adventures of Superman***. ■

Goodall Mills Collection.
Frame enlargement by Andrea McCarty.

Small Gauge Theme at AMIA

By Karan Sheldon, Chair,
Small Gauge Film Preservation Task Force
(karan@acadia.net)

When the annual conference of the Association of Moving Image Archivists (AMIA) gathers in Portland, Oregon, Nov. 5, a big part of the program will be a Small Gauge Film Symposium.

The sessions are for archivists and curators, technicians, filmmakers, the educational and scholarly community, funders, and anyone else interested in all manner of amateur and independent films on gauges other than 35mm — in particular 8mm and Super 8.

Participants will share knowledge on the history of small gauges, technical issues, topics relating to presentation, appraisal, documentation, reuse and ethics.

There will be a hands-on orientation, and plenty of small-gauge film in The Reel Thing, the fascinating technical symposium. Look for special small-gauge screenings:

- **Amateur Cine Clubs**. Presenters to include Sid Laverents, creator of ***Multiple Sidosis***, a club hit named to the National Film Registry in 2000. Curated by Melinda Stone.

- **Bringing the Greatest Stars to the Home: Entertainment Films in Small Formats**. Curated by Rusty Casselton and David Pierce.

- **Visual Artists' Small-Gauge Films**. Curated by Steve Anker.

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New Advisor: Tricia Welsch

With NHF's Advisors scattered from Los Angeles to Bologna, Italy, it's somewhat novel to find one living nearby. (Another is Peter Davis, a resident of Castine.)

So meet Tricia Welsch, a native of East Brunswick, N.J., and a resident of Brunswick, Maine. Associate Professor Welsch chairs the Film Studies Department — in fact, she is that department — at Bowdoin College, where she has taught since 1993.

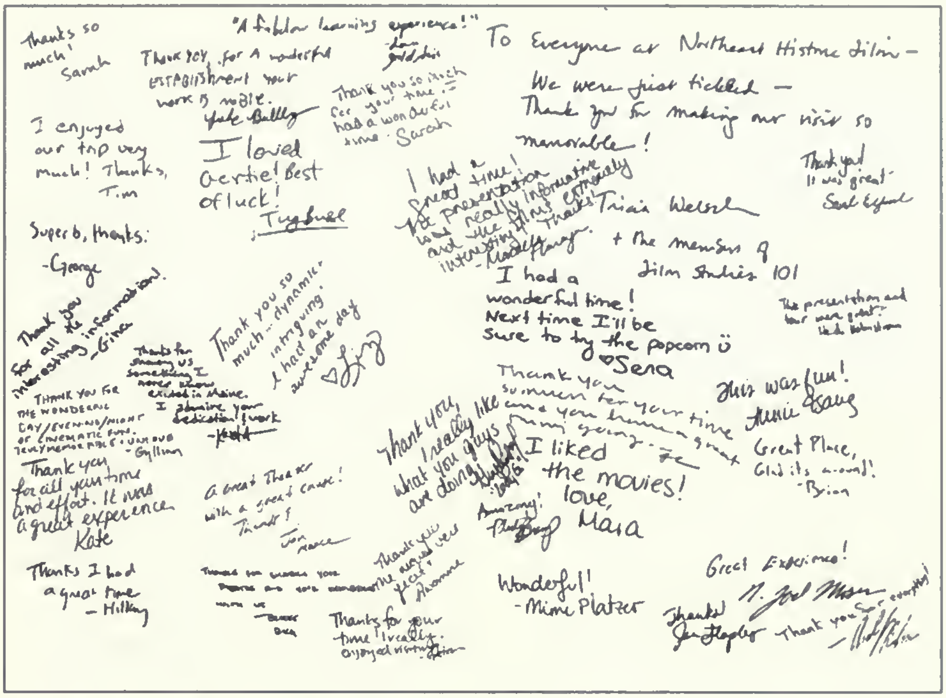
Welsch enthusiastically joined NHF's Advisors during the winter. She had first visited the Alamo to mine the paper archives for information for her book about the early years of the Fox Film Co. (NHF finds included a beautifully lithographed Fox promotional book from the 1920s.)

Her Fox research brought Welsch back for last year's Summer Film Symposium, where her presentation touched on Fox director Henry King. His 1922 film ***The Seventh Day*** is a staple of NHF screenings. (She moderates the Symposium this year. See Page 3.)

A second encounter with the archives last year, in December, left Welsch energized about NHF's usefulness to educators. She brought 40 Bowdoin students to the Alamo for a tour (conducted by curatorial staffer Andrea McCarty, a former Welsch student), visits with NHF staff at work, and an evening with the Library of Congress Film Preservation Tour during its nine-day Maine stand.

The students "were really, really interested," says Welsch, and their interests went in all directions, from theater post cards in the Bowers Collection to videotape preservation issues. That reinforces a point she often makes about a great virtue of film: its pertinence to myriad disciplines, from visual aesthetics to literature, from intellectual property issues to chemistry.

"The more you know about film," she tells her students, "the more you know about all kinds of things."



To Everyone at Northeast Historic Film —
We were just tickled —
Thank you for making our visit so memorable!
Tricia Welsch
+ the members of Film Studies 101

thanks so much! Sarah

Thank you for a wonderful establishment your work is noble.

"A fabulous learning experience!"

Thank you so much for your time. I had a wonderful time. Sarah

I enjoyed our trip very much! Thanks, Tim

I loved Gertie! Best of luck!

Thank you! It was great!

Superb, thanks! -George

I had a great time! The presentation was really informative and the films extremely interesting. Thanks!

I had a wonderful time! Next time I'll be sure to try the popcorn ü ♡Sera

The presentation and tour were great!

Thank you for all the interesting information! -Gina

Thanks for showing us something I never knew existed in Maine. I admire your dedication & work

Thank you so much... dynamic intriguing. I had an awesome day ♡

Thank you for the wonderful day/evening/night of cinematic fun. - Gyllian

Thank you for all your time and effort. It was a great experience. Kate

Thank you, I really like what you guys are doing.

This was fun!

I liked the movies! love, Maia

Great Place, Glad it's around! -Brian

A great theater with a great cause! Thanks!

Amazing!

Thanks I had a great time - Hillary

Thanks for your time I really enjoyed visiting.

Wonderful! -Mimi Platzer

Great Experience!

Thanks!

Thank you so much everyone!

Thank-you card signed by Bowdoin College students.

Education: Teaching History in Maine

Once again, Northeast Historic Film took part in a conference for Maine teachers held in November at the University of Maine.

Sponsored by UMaine's Department of History and the Maine Humanities Council, the 2000 Teaching History in Maine Conference took as its theme "Every Student a Historian." Begun in 1996, the annual conferences offer fresh methods and ideas for history curriculums at the middle- and high-school levels.

The conference was held Nov. 3 at the university campus in Orono. NHF's session was titled "New Audiovisual Materials for Social Studies." Presenters were co-founder Karan Sheldon and Andrea McCarty, of the curatorial staff.

McCarty offered an overview of media research tools, including Web sites such as the Library of Congress's *American Memory* project. Sheldon described NHF's resources for educators, such as the Reference by Mail service. She also cited the National Film Preservation Foundation's DVD set ***Treasures From American Film Archives***, which includes materials from NHF's amateur film holdings.

With Bucksport High School social studies department chair Scott Woodward absent due to a medical emergency, they outlined his classroom unit based on the film ***The Making of an American***. This piece from the archives' Alan Kattelle Collection was produced by the Connecticut Department of Americanization in 1920. Today it is effective in illuminating issues of immigration and assimilation.

Conservation Center

Continued from Page 16

Last fall, David Wexler hosted Terry Rankine, Phil Yates, and David Weiss at his Los Angeles facility. The visit, says Terry, "was an eye-opener," revealing the owner's knack for elegant and stunningly simple solutions to technical problems — problems that NHF faced with the Conservation Center. "We were able to take an awful lot of their thinking," Terry says.

The Air in There

The conventional wisdom is to have a single air handler built that regulates temperature, humidity and cleanliness for an entire building. But each storage zone at Hollywood Vaults has small independent units for each function. This pays off in processing efficiency, hardware longevity and added space: Lacking a mechanical room and duct network, there's that much more room for storage.

Terry Rankine has refined the entire Conservation Center design. Now retired, Terry is a seven-year member of NHF's Board of Directors and a resident of South Thomaston, Maine. His astute feel for local sensibilities, which has informed all of our previous facility designs, is at work here too.

"We should be able to get a building that's relatively friendly, which will relate well to the community," he says. "At the same time, we want to speak to its efficiency, which is very, very important."

Function dictates that the storage facility itself be windowless; in this case, a cube. To soften the impact, Terry has designed a glass-walled connector to create a bright and welcoming focal point for visitors and passers-by.

The first day of work in the Conservation Center will be the last day of Northeast Historic Film's beginnings. It will mark our maturity as a cultural resource for the region. The Center will strengthen NHF in the most fundamental way, allowing us to do the work of moving image preservation the way it should be done.

Grants in Action

Continued from Page 6

Pearson, who founded the Rowantrees pottery business in Blue Hill, visited Gandhi in 1939 during a tour of India that she documented extensively. This footage is believed to be among the only color film of the great leader from that period.

Finally, NHF's long collaboration with the Maine Humanities Council continued in December with the Council's participation in the Library of Congress Film Preservation Tour at NHF (see related stories, Page 4). The Council made a $1,000 grant to help support the nine-day event, which brought scholars, students and educators, and film enthusiasts to the Alamo from all over Maine and well beyond these borders.

Small Gauge at AMIA

Continued from Page 7

- **Home Movies: The Largest Body of Work Produced by American Filmmakers**. Curated by Steve Anker.

The National Endowment for the Arts supports the Symposium with a $5,000 grant to help underwrite travel and honoraria for artists.

For more information, contact the Small Gauge Film Preservation Task Force Section Chairs:

Technical, Toni Treadway, 978 948-7985

Appraisal and Selection, Lynne Kirste, lkirste@oscars.org

Symposium Program Planning, Steve Anker, steveanker@aol.com.

To receive program and registration materials by mail, contact the Association of Moving Image Archivists, 8949 Wilshire Boulevard, Beverly Hills, CA 90211. Or email amia@amianet.org.

New Advisor: David Wexler

When the talk turns to elegant design, the example of storage space doesn't generally follow. But with his company, Hollywood Vaults, David Wexler has brought new ingenuity and style to the mundane task of storage.

The sleek functionality of this sanctuary for film, tape and other media has made it a favorite high up in the entertainment and museum fields. And it's NHF's good fortune that, as a new Advisor, David is happy to share his expertise.

As reported elsewhere in this issue (see back cover), David has a crucial role in designing NHF's Conservation Center. His ideas for insulation and for air conditioning, in particular, will dramatically cut construction costs while boosting operational efficiency.

David's background presages a calling like Hollywood Vaults. Growing up in Hollywood, he spent summers working with his father, an industrial cinematographer. David formally studied photography and filmmaking, and developed strong side interests in design and building construction.

With his wife, Julie, he founded Hollywood Vaults in Los Angeles in 1985. The media-storage picture then was "pretty bleak," he explains, mostly warehouse operations lacking temperature and humidity controls. Early on the Wexlers embraced the cool-dry environment now considered essential for film and videotape longevity.

Today, the company's clientele is well-represented on the rolls of Grammy, Emmy and Oscar winners. It's a self-storage operation — but self-storage taken to the nth degree, from the computerized security system to the Swiss-built vaults and compact shelving.

In terms of media preservation, David sees much overlap between the missions of Hollywood Vaults and NHF. "There is a tremendous amount of educational work still left to do," he says.

"I'm hugely impressed with the scope of what NHF has been able to get done in a relatively short period of time," he adds. "For a small regional archive, they're a shining example."

Staff Profile: Dwight Swanson

The newest member of NHF's curatorial staff, Dwight Swanson brought a strong interest in small-gauge film — home movies in particular — when he arrived at the Alamo last November.

"The immediacy is the main thing" that appeals to him about the genre, says Swanson. "The whole idea of documenting life, day-to-day existence — it just really fascinates me to have something as unmediated as possible."

Swanson brought a toolbox full of valuable skills and experience, too. This 34-year-old Colorado native has an MA in American Studies from the University of Maryland. And, like his colleague Andrea McCarty, Swanson took the yearlong program at the L. Jeffrey Selznick School of Film Preservation at George Eastman House.

Swanson's curatorial experience goes back to 1989. He worked with moving images at the Colorado Historical Society and the Alaska Moving Image Preservation Association, in Anchorage.

"When I was there, we always looked up to NHF as being more established and what we wanted to be in a few years," Swanson says.

But he was in touch with NHF well before he went to Alaska, in 1999. "It was the home movies that first attracted me," he says, referring to the archives' reputation for advocating the preservation and study of small-gauge and amateur film.

Currently Swanson runs "Smallgauge," a listserv dedicated to those genres, and has joined Karan Sheldon on the AMIA Small Gauge Preservation Task Force (see related story, Page 7).

It's "immediacy" again when Swanson talks about his regard for NHF's endeavors. "It all comes down to the direct impact" that NHF facilitates among the public, educators and the film and television community, he explains.

Reference by Mail is a favorite example. He says, "I thought that was just fantastic that it was so open and there was so much access."

Film Preservation Tour

Continued from Page 4

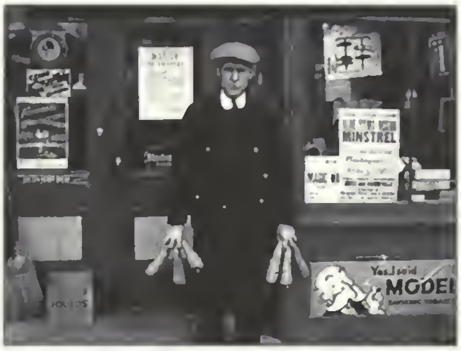
unexpectedly touching and haunting.

Not just for the bygone quaintness of the corner filling station or general store, or boy with his steers, or even views of pupils and teachers outside a rural schoolhouse.The seemingly simple pose of a man outside a general store, holding three carrots splayed from the fingers of each hand, becomes a rich and reverberant text. The way he's dressed, in cap, collar and tie, is a statement about the way people presented themselves to the world. We smile at the juxtaposition of the cigarette in his mouth and the Notice to Smokers sign nailed on the door. Golden Heart Bread, advertised alongside it, is long gone.

There's a lot to be learned from that short film about life in that town 50 miles from Bucksport. And from the many like it on videocassette in the Alamo's shop.

Prizma Color Preservation

Meanwhile, upstairs, another little drama was unfolding. It might have come straight from one of the archive's old two-reelers. One of the items on the program was a few minutes of footage of Blackfoot Indian people near Glacier Park, filmed in 1919 in an early color process called Prizma Color. It was vivid, although the swishing tail of a horse was red-orange at the top of its arc and blue-green at the bottom.



Cherryfield, 1938, frame enlargement. Cherryfield Narraguagus Historical Society.

Why show a Maine audience a film about Blackfoot Indians? Because it was found in a Knights of Pythias hall in East Stoneham (see related story, Page 4). As we were readying the evening gala, who should walk through the door but a family with another few feet salvaged from the hall. The new find was threaded up, then slowly unreeled for inspection at a splicing table.

A few seconds later, it was clear that another piece of the past had made it into the ark. Remember the Alamo, Texans are fond of saying. How can I ever forget this Alamo?

Universal Beauty Trip 1915

An exhibit currently at the Universal Studios commissary from images loaned to the Universal Studios Archives & Collections department (Brigitte Kueppers and Nancy Pearce), from the NHF Q. David Bowers Collection. In 1915, the year Universal City opened, the Universal Film Manufacturing Company held a beauty contest. Each state's entrant joined a cross-country tour and received a commemorative scrapbook. These images survive in the book of Lina Hoepold, from Rhode Island.

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Frank & Elizabeth Wiswall

Nonprofit Organizations

Adams Grammar School
Belfast Boat Club
Blue Hill Memorial Library
Boothbay Harbor Memorial Library
Brooksville Elementary School
Bucksport Adult & Community Education
Calais Free Library
Cape Elizabeth Historical Preservation Society
Centering Thru Movement Dance School
Central Maine Technical College Library
Cherryfield Narraguagus Historical Society
The Community Television Network
Curtis Memorial Library
Ear Say
Fisher Museum of Forestry, Harvard Forest
Gorham Community Access TV
Great Harbor Maritime Museum
Hancock County Friends of the Arts
Indiana Historical Society Library
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Roslind Keshin Kittay Public Library
Leighton Images
Maine Folklife Center
Maine for ME
Maine PBS
Maine State Museum
Maine State Prison Library
Moosehead Historical Society
Morrill Historical Society
Nashua Public Library
Nashua Public Library, Music, Arts & Media
New England Museum of Telephony
Orland Historical Society
Pejepscot Historical Society
Penobscot Marine Museum
Penobscot Shores
Simmons College Library
Stanley Museum
John Stark Regional High School TV 3, PATHS
Thomaston Historical Society
Thorndike Library, College of the Atlantic
University of Southern Maine
Vinalhaven Historical Society
Waterville High School Media Center
Weld Historical Society
The Weymouth Museum
Witherle Memorial Library

Individuals

Corajane J. Adams
Michael Albert
Paul D. Allan
Thomas M. Armstrong
George Atwood
James Austin
Robert Ayer
Prof. William J. Baker
Elsie G. Balano
Rob Baldwin
Raymond Ballinger
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Richard Barnes Collection, 16mm film, ***Pioneering at Katahdin***
Polly Bennell Collection, VHS videotape, ***Helen Nearing: Conscious Living/Conscious Dying***
Blue Hill Consolidated School Collection, Hi 8 videotape, ***Traveling Through the Dark: A Day in the Life of Scott Grindle***
Herbert R. Bucklin Collection, 8 mm and Super 8 film
Caribou Technology Center Collection, VHS videotape, ***Stan's — A Jewel in the Crown of Maine***
Thomas Cash Collection, VHS videotape, ***Burrillville Memories: A Year 2000 Celebration***
Jim & Maria Colbert Collection, Super 8 lumberjack competition films
Leonard S. Colyer, Sr. Collection, 16mm amateur films
Elizabeth Copeland Collection, 16mm amateur films
Peter Dennen Collection, 16mm amateur films
Art Donahue Collection, 8mm amateur films
Victoria Donaldson Collection, Super 8 amateur films
Harold I. Dowling Collection, VHS videotapes
Farm Team Collection, VHS videotape, ***Keeping the Tradition Alive: One Town's Story***
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Louise C. Fowler Collection, 16mm amateur films
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Barbara Hobbie Collection, VHS videotape, ***Luthier in the Light of Science***
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Knox-TV Collection, VHS videotapes, ***Out of Our Past***
Steven Lang Collection, 16mm film, ***Tugboat***
Rebecca J. MacQuinn Collection, 16mm and 8mm amateur films
Maine Dept. of Marine Resources Collection, 16mm educational films
Maine Windjammer Cruises Collection, VHS videotape, ***Windjammer: Schooner Mattie***
Pearl Mattson Collection, 8mm film
Patricia W. Messler Collection, 16mm amateur film
Monhegan Historical and Cultural Museum Association Collection, 3/4-inch video copy of amateur films
MPBN Collection, 3/4-inch videotape, ***Great American Woodlots***
MPTV Collection, VHS videotapes, ***Home: The Story of Maine***
New Film Company Collection, 16mm and VHS videotapes of sailing films
Donald Saunders Collection, 3/4-inch videotape, ***Lombard Log Hauler***
Wendy Schweikert Collection, VHS videotape, ***150 Years of Bangor: 1834-1984***
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Garry Simpson Collection, 16mm ***Snowflake Bentley***
Allan and Ruth Stinchfield Collection, 16mm amateur films
Ellen Strout Collection, 3/4-inch videotape, ***Milbridge: Centennial of 1948***
Surry Folklife Collection, 8mm videotape and VHS videotape
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Frederick Oettinger, Penobscot, ME
International Paper Bucksport Mill, Vice President and Operations Manager. Lives in Penobscot with family.

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Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW-TV; studied film at George Eastman House.

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Board member, Owls Head Transportation Museum. Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects — educational and exhibition facilities.

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Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, ME.

Advisors

Gillian Anderson, Conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature *Hearts and Minds*. New York and Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 11 books, including *Who Owns the Media?* and *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Alan Kattelle, author of a history of amateur film, *Home Movies — A History of the American Industry 1897-1979*, and cinematographic researcher. Hudson, MA.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Board of Directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College, Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Invitations to special "Members" events.
- Advance notice of most screenings, events and new products.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England; and on moving-image related merchandise from the catalog and Alamo Theatre Store.
- Free loan of more than 200 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.
- Several premiums ranging from mugs, free movie tickets and T-shirts to Video History Sets and free dinners are awarded depending on your level of membership.

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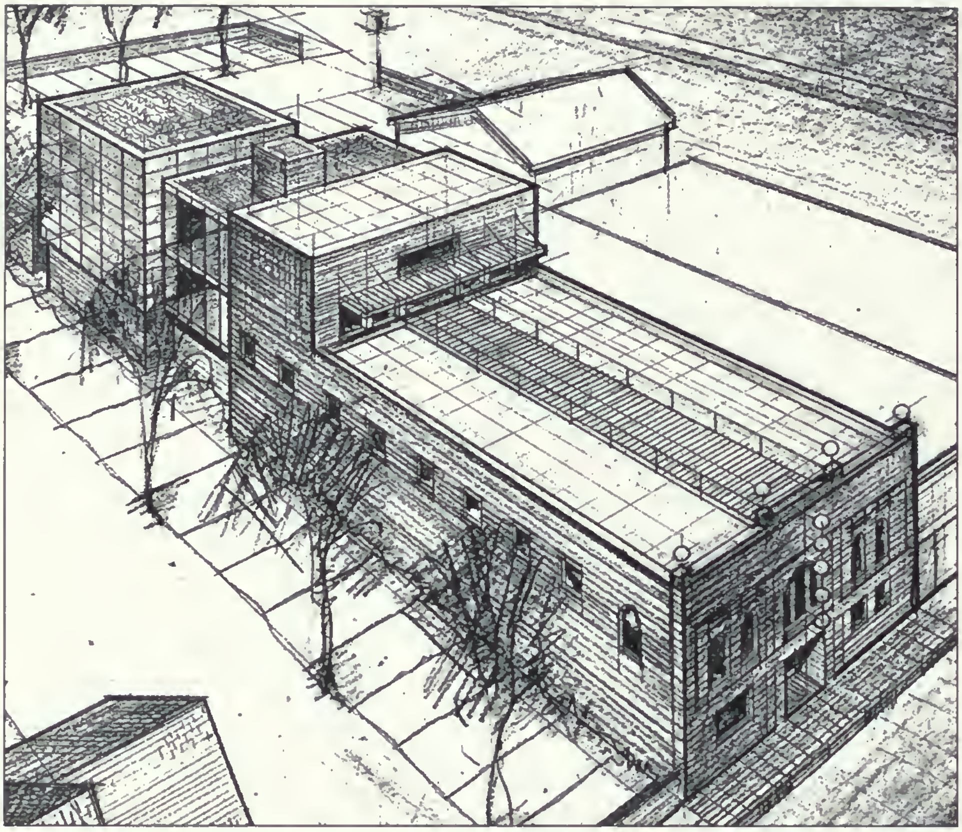

From right to left, Main Street, the 1916 Alamo Theatre, and proposed Conservation Center. Drawing by Terry Rankine, F.A.I.A.

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Conservation Center Plans Take Shape

Science tells us that "colder and dryer" is better when it comes to media storage. We fall short: The accepted standard is 45 degrees Fahrenheit and 25 percent relative humidity (RH), but the best NHF can do now is 65 degrees and 40 percent RH. Meanwhile, the more films and tapes that are donated, the more we wonder where to put them all.

Happily, a solution to our storage questions is coming into focus. By late winter 2003, we will move into a new Conservation Center, a three-story structure behind the Alamo enclosing 27,000 cubic feet of properly cool, dry and secure storage.

Cold Storage is Hot

Plans for a new cold-storage vault have been around for years. But it's on a front burner now thanks to a pledge of support, from an anonymous Maine donor, to cover two-thirds of the center's $1.5 million cost.

The gift is contingent on continued progress in NHF's $5 million capital campaign, whose current total this gift will bring to $2.8 million. We are looking to the National Endowment for the Humanities, among other grantors, to help build the Conservation Center.

Key intellectual contributions to the project have come from two of our own. Terry Rankine, a member of the Board of Directors and a founding principal at the renowned architecture firm Cambridge Seven Associates, has redone the center's design from top to bottom. David Wexler, a new NHF Advisor (see Page 10), is sharing innovations he pioneered at Hollywood Vaults.

Our facility will feature security, air purification and fire suppression systems. But the most important pieces of the puzzle are the temperature and humidity controls. Simply by depriving chemical reactions of the molecular motility and water vapor they need, a cool and dry environment slows the decomposition of film and magnetic tape dramatically.

Continued on Page 10

NORTHEAST HISTORIC FILM

MOVING IMAGE REVIEW

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Alamo
Sto

School field trip arrives at Northeast Historic Film.

NEH Awards $500,000 Challenge Grant

The National Endowment for the Humanities on Dec. 12 announced award of a $500,000 Challenge Grant to NHF. The award was made in the context of a $5 million capital campaign that has raised $2.8 million. The grant was made to help build NHF's planned Conservation Center and to establish an endowment.

The new Conservation Center will provide space for current materials and 20 years of new accessions. The building will achieve the best conditions for long-term storage, with maximum efficiency in space and energy.

The endowment must be built to $800,000 in the next three years to unlock all of the NEH Challenge funds. Half of the revenues from that fund will support humanities programming such as the annual summer symposium and proposed visual literacy workshops. The other half of the endowment will help underwrite Conservation Center operating costs, an entirely new expense for the organization.

We have raised $1 million in anticipation of the Challenge Grant, but still have nearly $500,000 to go. Everyone is invited to help: a pledge form is included on Page 15.

Recovering the Television Record

The Maine Television Collections Project is in full swing, with NHF staff members immersed in processing 1.5 million feet of film and 2,700 videotapes — that's five decades of Maine television images — and transferring them to preservation masters.

"We're now watching and listening to the film for the first time," said Project Director Dwight Swanson, who explained that the first few months were dedicated to assessing the condition of the films and making repairs so they could be transferred.

Poorly labeled, if labeled at all, the films and tapes are full of surprises, often yielding "hidden" content after the primary materials, but what has most impressed Swanson is the way they reflect the evolution of local television programming.

"One thing that has been particularly interesting to me, especially with the period we are transferring now — the late 1960s and early 1970s — is the change in television news," he said. "The interviews then were much longer and had more depth compared to the sound bites that dominate today." An interview with former Governor Ken Curtis, for example, runs an incredible four minutes.

Portland Museum of Art Event — 21 March

The public will share in the findings on Thursday, March 21, when NHF presents an evening of *Maine TV History Highlights* at the Portland Museum of Art, the first screening from all of Maine's known surviving 16mm newsfilm and 2-inch broadcast videotape. Excerpts will include broadcast work from Presque Isle to Portland.

Governor Angus King has been invited to speak if his schedule allows. Political commercials comprise an important sector of the television history of the state, and the Governor was host of local public television's ***Maine Watch***.

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Winter 2002

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Executive Director's Report

There is plenty of activity at NHF these days, but one of the most important and exciting projects is getting underway behind the scenes.

The biggest project NHF has ever attempted, both in terms of total cost and in importance to the long-term mission of the archives, is quietly ramping up.

I am talking about the Conservation Center, and while there is still some time before ground is broken, the process has begun in earnest. Funds that allow preliminary design work are in hand. Grant writing and solicitation to complete the total funding is Number One on my list of priorities.

And in the meantime the design and construction team has been assembled, pens are being put to paper in architectural and engineering offices, equipment is being specified, surveyors are surveying, and geotechnical engineers are … well, doing whatever it is that geotechnical engineers do.

Yes, these are exciting times at Northeast Historic Film, and the most exciting project is still nearly invisible!

Weiss

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

In the World/Changing

"The world is changing rapidly," says teacher Barbara Greenstone, Technology Literacy Integrator at Mt. Ararat Middle School in Topsham, "and kids will no longer accept the sage on the stage. They know teachers aren't the only purveyors of knowledge. They won't accept us as knowing all the facts."

Today students are as likely to turn to the Internet for information as they are to open an encyclopedia. They may express ideas better through computer animation than in a term paper. "Some kids who are not engaged with text are engaged with images," Greenstone says. "We are becoming more and more multimedia oriented."

This reality doesn't negate the importance of reading and writing, but it does underscore the need for schools to embrace technology as they strive to nurture "clear and effective communicators," a Maine Learning Results standard. "Communication comes in many forms," Greenstone says.

No wonder, then, that Greenstone was delighted to discover Northeast Historic Film last summer. Already she is putting together a Maine economy unit using our footage including ice harvesting and logging. Moving images of political campaigns might illuminate a future unit on elections.

"One thing I really like is that a lot of your moving images are available for reuse," she enthuses. "You can send us footage that we can digitize, so kids can use it in their own productions. And as kids produce video, they become better consumers of video.

"I just see so many possibilities."

Service is our Purpose

It would be easy, in the rarefied world of an archives, to focus on the immediacy of the work in front of us — the repairing and the copying, the labeling and the cataloging — and lose sight of the possibilities. Instead, we strive to reach out to the larger world, to people like Barbara Greenstone, who give Northeast Historic Film its purpose and continually remind us that the possibilities are endless.

Take the Maine Television Collection Project, which is making available to the public a treasure trove of historic and cultural images (Page 1). Through it, we have already made new connections near and far. Some of our television footage has traveled clear across the country to be used in a nationwide broadcast. Other images are being shown to a much smaller, specialized community close to home.

We are also excited about the possibilities in our new partnership with Road Runner of Maine (Page 7). By posting sample clips on Road Runner's Website, we are inviting the world to share what we do in a particularly moving (pun intended) way.

We reach out, too, through the Symposium and Silent Film Festival, which have brought together scholars and movie lovers for two summers now. Plans for the third Northeast Silent Film Festival are already in the works. In the meantime, the Alamo Theatre continues to touch the local community in a way that a megaplex never will.

As we continue to extend our reach, we're also improving the facility so we can invite more people into our world. We are putting the finishing touches on our renovations to the Alamo building, resulting in an improved Study Center for students and other researchers. Meanwhile, plans for our new Conservation Center, which will enhance the quality and longevity of the region's preservation efforts, continue to take shape.

Like Barbara Greenstone, we see so many possibilities.

Thanks to Judy McGeorge at The Learning Barn, and to Principal Bette Manchester, for connecting NHF and Mt. Ararat Middle School.

Summer Symposium & Silent Film Festival

NHF's second annual Northeast Silent Film Festival and Summer Film Symposium earned high marks from an independent evaluator who attended both programs at the Alamo Theatre last summer.

The Silent Film Festival, *Rural Places/Lost Worlds*, distinguished itself with its presentation of lesser-known silent films and its emphasis on regionalism and place, according to evaluator Dan Streible, Assistant Professor of Film Studies at the University of South Carolina. "Identifying and screening together a group of films involving the Maine landscape and the state's local communities is the sort of activity archives should do," Streible wrote. "NHF does it in a way that is a model to other regional archives."

Knowledge for the Public Good

Streible called the Symposium, *Home Movies and Privacy*, "an obvious success" that allowed the four speakers ample time to address the theme and encouraged subsequent discussion. Streible particularly liked the way the symposium explored ways to expand the ideas generated about home movies into public education and media literacy projects. "Putting new knowledge to work for the public good is what a humanities council and an archive should be doing," he said.

The programs were funded in part by grants from the Maine Humanities Council ($5,000) and the Marshall Dodge Memorial Fund ($2,000). "This project was an obvious match for the Marshall Dodge Fund," said Andrea Perry of the Maine Community Foundation, which manages the fund. "They look for projects that are done in the Bert & I tradition, the kinds of projects Marshall Dodge would have supported when he was alive — oral history programs, storytelling programs, theater, puppetry and some film, but they have to be community-based and the work of NHF is really community-based."

Added Erik Jorgensen of the Maine Humanities Council, "This was a well-conceived project, backed by solid scholarship in an exploration area that has a very interested audience."

Film Festival Summary 2001

The festival opened with ***The Lost World*** (1925), the dinosaur classic. Pianist Philip Carli, on his return visit to the Alamo, accompanied that film and others in the festival.

South: Ernest Shackleton and the Endurance Expedition, the 1919 documentary about Shackleton's Antarctic expedition that drew overflow audiences at the 2000 festival, was shown again to large numbers — for a 125-seat house!

Shadows (1922), starring Lon Chaney as a Chinese laundryman in a small Maine town, shared the bill with ***The Toll of the Sea*** (1922), a drama based on Puccini's *Madama Butterfly* and one of the first commercial Technicolor productions.

Also on the five-night program were ***True to the Navy*** (1930), with Clara Bow as an incorrigible flirt who falls for a sailor; ***Where Are My Children?*** (1916), a landmark film on abortion; the Hal Roach short ***Pass the Gravy*** (1928) which was even funnier than anticipated; and ***Tramp, Tramp, Tramp*** (1926), starring Harry Langdon as a New England race-walker out to win the heart of Joan Crawford.

The finale, ***Captain Salvation*** (1927), was a knockout, enriched by the musical accompaniment of the Bon-Ton Salon Orchestra led by Clayton Smith, playing music collected by the late Delbert White, a Brewer dance band leader early in the last century.

Film Festival 2002 — The North Woods!

The 2002 Northeast Silent Film Festival, *North Woods Dramas: The Forgotten Genre*, slated for July 23-27, will highlight features and shorts set in the north woods — an imaginary place that is sometimes Maine, sometimes Alaska or the Yukon. Several film companies produced these films in Maine, including Pine Tree Pictures and Dirigo Pictures.

Symposium Summary 2001

Presenters explored the historical and cultural value of amateur films, as well as the privacy questions raised when home movies are publicly screened.

Tricia Welsch, an NHF Advisor and Chair of Bowdoin College's Film Department, served as moderator.

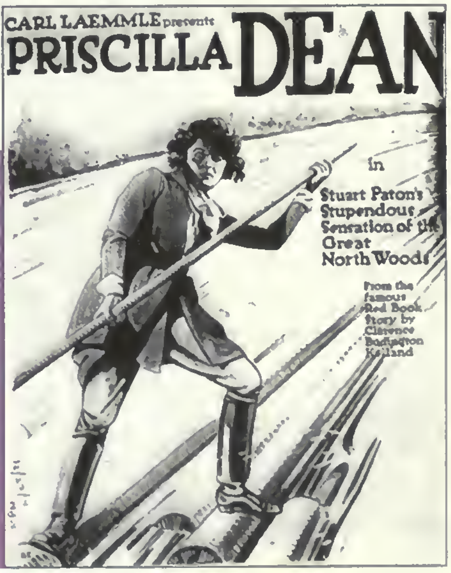
Patricia Zimmermann, Professor at Ithaca College and author of *Reel Families: A Social History of Amateur Film*, spoke about home movies as a significant genre of film that counters the distortions of people and places in commercial features. She argued that amateur film reveals a different, yet equally worthy, history than the one told by Hollywood and national cinema.

Mark Neumann, Associate Professor at University of South Florida, shared his research into home movies of Sigmund Freud and the Freudian interpretation of home movies. He screened excerpts, which took on interesting new meanings when viewed through the psychoanalytic lens.

Eric Schwartz, Partner, Smith & Metalitz, L.L.P., Washington, D.C., discussed intellectual property law and rights of privacy relating to home movies.

Eric Schaefer, Assistant Professor at Emerson College, echoed Zimmermann's challenge to broaden the scope of film history with his lecture on so-called

Continued on Page 10


CARL LAEMMLE presents
PRISCILLA DEAN
in
Stuart Paton's Stupendous Sensation of the Great North Woods
From the famous Red Book Story by Clarence Budington Kelland

Staff Profile:

Adam Bourgon, Marissa Denis & Jenny Wotton

When regulars step up to the candy counter at the Alamo Theatre, they are likely to find their orders waiting for them. That's because concessionaires Adam Bourgon, Marissa Denis and Jenny Wotton know their customers so well they anticipate their orders as soon they enter the lobby.

Try finding service like that at a mega-cinema complex.

"It wouldn't be nearly as friendly," Marissa says. "Here I know everyone coming in the door, and I know all the staff, too."

That the Alamo is something more than a place to see movies is clear from these young workers' observations. Every screening, it seems, is a little community celebration — friends and neighbors taking a celluloid journey together in the auditorium they helped design.

The concession workers help make it that way.

Jenny Wotton and Adam Bourgon, both 17 and juniors at Bucksport High School, joined the staff in late April, just as the cinema was about to re-open following this phase of renovations. Marissa, 18 and a senior, came on board in August.

Longtime staffer (and Bucksport High School graduate) Jane Donnell had enlisted high school principal Thomas Sullivan's help in finding young people to work weekends selling tickets, running the concession stand and cleaning up between shows. "I told him we were looking for someone he thought was trustworthy and responsible," Donnell said. "We want these people to be the face of the Alamo."

All three staffers have exceeded expectations, even mastering projectionist Phil Yates' recipe for perfect popcorn. "He's got it all down to a science," Adam says of Phil the Film Guy.

Both Jenny and Marissa have had previous experience with NHF, Jenny as a cinema volunteer and Marissa as the star of ***Bucksport Movie Queen 2000***, a silent production inspired by the 1930s Movie Queen series.

Alas, except perhaps for Marissa, who "would love to star in a major show but will probably be a graphic designer," the Alamo experience does not seem to have deepened the teenagers' view of movies as anything more than mere weekend entertainment. Asked what she likes best about her job, Jenny replied with characteristic teenage guilelessness: "The paycheck!"

All three do, however, recognize that places like the Alamo are treasures in a landscape filled with generic superstores and supercinemas. "I like it here because it's a small town and you get to know the people who come in," Jenny says. "There's one little boy who comes in every week and I know his order on sight. It's just a really nice setting." ■

Adam Bourgon and Jenny Wotton, juniors at Bucksport High School, work at the Alamo Theatre on weekends. Photo by Don Radovich.

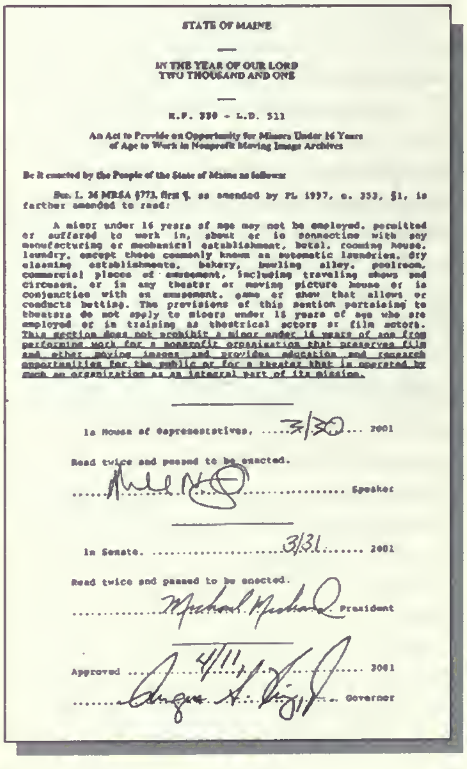
An Opportunity for Minors Under 16 Years

A Maine state law forbidding anyone under age 16 from working in movie theaters has been amended, allowing them to work at the Alamo Theatre. This change is important, principally because Northeast Historic Film's cinema and study center are focused on providing opportunities for young people to study and to work.

The amendment, introduced to the State Legislature last winter by Rep. Richard Rosen of Bucksport (President of NHF's Board of Directors), was not written specifically for NHF alone, but ended up as fairly narrowly focused law. The original law, dating to the 1920s, prohibited minors under 16 from working in a variety of establishments, including "any theater or moving picture house."

The new amendment specifically exempts from that prohibition "a nonprofit organization that preserves film and other moving images and provides education and research opportunities."

It was passed by the House of Representatives and the Senate in March and signed into law by Governor Angus King in April. ■



STATE OF MAINE

IN THE YEAR OF OUR LORD
TWO THOUSAND AND ONE

H.P. 339 - L.D. 511

An Act to Provide an Opportunity for Minors Under 16 Years of Age to Work in Nonprofit Moving Image Archives

Be it enacted by the People of the State of Maine as follows:

Sec. 1. 26 MRSA §773, first ¶, as amended by PL 1997, c. 353, §1, is further amended to read:

A minor under 16 years of age may not be employed, permitted or suffered to work in, about or in connection with any manufacturing or mechanical establishment, hotel, rooming house, laundry, except those commonly known as automatic laundries, dry cleaning establishments, bakery, bowling alley, poolroom, commercial places of amusement, including traveling shows and circuses, or in any theater or moving picture house or in conjunction with an amusement, game or show that allows or conducts betting. The provisions of this section pertaining to theaters do not apply to minors under 16 years of age who are employed or in training as theatrical actors or film actors. This section does not prohibit a minor under 16 years of age from performing work for a nonprofit organization that preserves film and other moving images and provides education and research opportunities for the public or for a theater that is operated by such an organization as an integral part of its mission.

In House of Representatives, ...3/30.... 2001

Read twice and passed to be enacted.

.... Speaker

In Senate. ....3/31....... 2001

Read twice and passed to be enacted.

..................Michael Michaud.. President

Approved ....4/11,............ 2001

.......Angus S. King.......... Governor

Alamo Renovations Show Solid Results

The lobby floor is plywood and the Study Center needs carrels, but reconstruction of our home, the Alamo Theatre building, is essentially complete.

Moviegoers are enjoying the new lobby space and, finally, real restrooms — essential for the steadily growing movie audiences, anticipated field trips, and bus tours. Big-time plumbing: the key to cultural tourism success!

Floors throughout the building no longer feel like they're about to collapse into the basement, as they might have done last year.

NHF staff members, meanwhile, have settled into new work spaces outfitted with equipment that allows them to do their jobs better and more efficiently. Green-cushioned oak-back seats are to be installed in the auditorium within the next few months.

"Everything is operational," NHF Executive Director David Weiss said, "but we're still looking at finishing the permanent exhibits and niceties like carpeting and finishes for the library. At this stage, every few bucks is going to buy another piece of sheetrock. Even smaller gifts help us make each step possible."

On Time, Under Budget

Since last spring, the entire internal structure forward of the auditorium has been rebuilt from the basement up.

The 1916 Alamo's exterior remains rooted in the past, while the interior meets the demands made of the building today: public areas downstairs, with staff spaces and the Study Center upstairs. There is a new concrete floor in the basement, and two new sets of stairs. Fire suppression and life safety systems are in place throughout the building. So is a central vacuum system that makes facilities manager Phil Yates very happy.

With the closing of the theater in early March, Brewer contractor Nickerson & O'Day set to work raising the first-floor ceiling and installing new steel beams needed to support the first and second floors. Work had progressed enough by May to allow the auditorium to reopen to moviegoers.

As construction continued, some staff members — by now seasoned nomads who had worked through a winter without heat, electricity, running water, or indoor plumbing — moved into a room created from what used to be the fly, a space on the third floor over the stage where scenery and equipment were hung.

Come fall, employees were settling into their new spaces. "The construction crew was wonderful," Weiss said. "They did a really good job, and we ended up ahead of schedule and under budget, which is a rarity these days."

A Better Place to Work & Study

Expanded work space on the second floor for curatorial activities and technical services includes upgraded equipment, additional rewind tables and processing areas, and a station for transferring films to videotape.

"We're now able to accomplish a lot more work there," Weiss said. "We can handle different problems in a more timely fashion. It's still Spartan, but overall it is a more comfortable place for the staff to work."

The Study Center, open to students and researchers, houses thousands of reference videos, motion picture books, periodicals, photographs and other study materials that cannot be found at any other library in New England. It will ultimately be equipped with work tables and video-viewing stations as additional funds are raised.

NHF raised nearly $300,000 for this phase of the reconstruction. The still-needed carpeting, walls, floors and climate-control systems, to be installed as dollars come in, will run about $100,000. About twice that amount is needed to develop lobby exhibitions.

In the meantime, NHF's $5 million capital campaign continues to move forward with emphasis on the Conservation Center, a three-story facility with cold storage for media, to be constructed behind the Alamo. Also on our "to do" list: third-floor renovations at the Alamo, and the Elm Street park at the cinema's side entrance, which will provide a delightful place to stop on a summer night on the way to the movies, or for a chat following the show.

Above: Spring 2001, the Study Center before the new second floor. Photo by Marko Schmitt.

OPERA HOUSE
WEEK OF OCT.
SANGAREE
MAIN ST. TO BROADWAY
TERROR ON A TRAIN
A LION IS IN
THE STREETS

Right photo: October 2001, the Study Center is open for business. David Weiss with cinema advertising. Photo by Don Radovich.

Grants in Action

A $15,000 grant from the Davis Family Foundation will go toward upgrading and broadening NHF's Web-based services, bolstering our commitment to expanding public access to northern New England's moving images.

Two new research tools will allow teachers, students, librarians, museum curators and others to tap information about the archives online.

Visitors will be able to search, reserve and check out video titles via an online version of Reference by Mail.

In addition, a searchable Collections Guide will contain in-depth information on 300 individual collections, including descriptions, images, technical details, and biographical and historical notes. The project is enhanced by NHF's Web video project with Road Runner of Maine (see Page 7).

Marko Schmitt, who launched NHF's first Website enhancement in September 2000, is the project designer. Funding is being sought for the balance of the $48,650 project.

Earliest 8mm Movies

A $3,600 grant from the National Film Preservation Foundation is helping to preserve a portion of the ***Mahlon Walsh Home Movies***, a collection of black-and-white 8mm silent reversal films shot by Walsh, a barber, around his hometown of Freeport, Maine, in the 1930s.

The work is timely in light of the growing interest in small gauge film like 8mm and Super 8, the formats used by families, students, artists, businesspeople, and others in the days before videotape. Film of this type provides a record of our culture available in no other medium. A growing professional interest in small gauge film preservation is supported by the Small Gauge Symposium, part of the Association of Moving Image Archivists annual conference held in November 2001.

This reel, shot in 1933 and donated to NHF by Mr. Walsh's daughter, is the earliest 8mm in our archives and possibly among the earliest in public collections. The grant, one of 23 awarded to archives across the country saving "orphan" films not preserved by commercial interests, helped purchase a new 35mm negative and print and a BetaSP videotape of the movie.

The film includes scenes of a New England town meeting — a traditional form of "democracy in action" — where townspeople turn out one spring day, listen to each other (or not), and cast ballots.

Walsh also filmed Freeport's businesses and streets including a downtown parade in which a man rides in a wheelbarrow while carrying an "I Voted for Roosevelt" sign.

Turner Classic Movies

We received a $500 royalty from the world television premiere airing of "Treasures of American Film Archives" on Turner Classic Movies in November. "Treasures" is an initiative of the National Film Preservation Foundation and was underwritten by the National Endowment for the Arts and the Pew Charitable Trusts. The NFPF awarded film preservation grants to 18 of the country's premier archives, including $41,696 to NHF.

Turner drew from the "Treasures" DVD, which includes two excerpts from films in NHF collections: Elizabeth Woodman Wright's ***Rural Life in Maine*** and Archie Stewart's early amateur sound films.

NEA Supports New Print of Wiggin Film

Finally, ***Timothy's Quest*** (1922), was made available to New England audiences in a new 35mm print with the help of a National Endowment for the Arts grant. The film was shown at the Alamo Theatre in Bucksport on August 16, accompanied by period music played by Clayton W. Smith on piano. An excerpt was also shown at the Maine Association of Middle Level Educators annual conference in October.

Timothy's Quest, directed by Sidney Olcott, was set and shot in rural Maine and produced by the Dirigo Film Company. The tale of two orphans seeking a home in the Maine countryside is adapted from a story by Kate Douglas Wiggin. The Library of Congress prepared the 35mm print, a marked improvement over the 16mm print used by NHF in the past.

Sally Walsh Collection, Mahlon Walsh home movies from Freeport, Maine, in 1933.
Frame enlargement by Andrea McCarty.

The $8,000 NEA grant that funded the new exhibition print also supported preservation work on ***Dead River Rough Cut*** (1976), a portrait of two Maine trappers by independent filmmakers Richard Searls and Stuart Silverstein. In the works now, preserved material will be combined with newly shot footage by the filmmakers. The results will be an expanded "director's cut."

Scott Woodward

Continued from Page 7

Conference, showcasing his classroom unit on immigration featuring ***The Making of an American***, a film produced by the Connecticut Department of Americanization in 1920.

"Scott had a great knowledge of history and teaching history through the arts and culture," McCarty says. "He also had a great rapport with the kids." Adds Sullivan, "He was so open with the kids and they trusted him completely. He was a wonderful man. We've lost a close friend and a great educator."

In Memoriam: Scott Woodward

There are many good teachers. Rare, though, is the teacher who influences lives, the kind who bends the curriculum to a kid's budding talents or lights a fire in the most uninterested student. Scott Woodward, who died Aug. 4, 2001, at the age of 52, was that kind of teacher.

A beloved teacher in the Bucksport school system for 26 years, Scott was a longtime friend of Northeast Historic Film. He recognized the value of using movies, new and old, in education.

Scott was a Maine boy through and through, born in Bangor and educated in Bangor and Newport, Maine, public schools. He received his bachelor's and master's degrees in education through the University of Maine system and began his career in Bucksport teaching grades three and five.

In 1991, he moved to the high school, where he taught American literature, U.S. history, and current issues.

With his long, curly hair and delightful sense of humor, Scott shared his unbridled enthusiasm for civics and citizenship by serving as advisor to the Student Council and helping with student elections. Film was one of many ways he made his curriculum vibrant.

"He was an absolutely superior teacher," says Bucksport High School Principal Thomas Sullivan. "He put kids first, and he did it for everything."

In serving kids, Scott also did a lot for NHF. He was our liaison with the high school, directing student volunteers to the Alamo Theatre and setting up a bulletin board featuring our movies and programs. "He would talk to kids about the movies we were playing and get them out to see them because he thought that helped them," says archivist and former theater manager Andrea McCarty.

He sought McCarty and Karan Sheldon's help in starting to develop a course, *Teaching History Through Film.* He also worked closely with McCarty and Sheldon to prepare a session for the 2000 Teaching History in Maine

Continued on Page 6

Broadband Audience Discovers NHF

Sample clips from NHF archives are now just a mouse click away thanks to a new partnership with Road Runner of Maine.

Road Runner, a Time Warner company offering high-speed digital cable Internet service to 30,000 households in Cumberland and Aroostook counties, began posting the moving image selections on its Website this fall. First up was Archie Stewart early sound, followed by ***Aroostook County, 1920.***

Each month, a new clip selected by NHF staff will be highlighted on Road Runner's Around Town page, while previously featured items remain available in an online archives. Internet users need not have high-speed service to view the clips, each of which runs five to ten minutes. A lower-bandwidth option is available for people with dial-up service.

Each clip is accompanied by explanatory text. Viewers may follow a link to the NHF Website for more in-depth information about the film or video from which it is excerpted. They also learn about availability for home and classroom use through Videos of Life in New England or Reference by Mail.

Supporting an Understanding of Maine

Always on the lookout for quality broadband content for Around Town, Road Runner content editor Chad Gilley approached NHF earlier this year. "I was familiar with Northeast Historic Film from way back," he said. "I remember NHF from their days in the hen house in Blue Hill with WERU. I used to be in radio and did a public affairs show, so I was aware of the nonprofit landscape out there."

Cutting Ice, South Portland, Maine. Everett Johnson Collection. Frame enlargement by Andrea McCarty.

The project increases the availability of moving images about northern New England and dovetails nicely with the State of Maine Learning Results, common goals for education, supporting an understanding of Maine and American history and culture.

The digitized images, sound and text are prepared for Internet viewing by Marko Schmitt, Dwight Swanson, and Chad Gilley. Look for more clips in the coming months at www.maine.rr.com.

December: ***Cutting Ice***, ca. 1942, a home movie by Everett Johnson about ice harvesting on Long Pond in South Portland.

January: ***A Portrait of Todd Webb***, from a documentary on the Maine-based photographer by Portland filmmaker Huey (James J. Coleman).

February: ***Anchor of the Soul***, African American history in northern New England through the story of a Portland church.

March: ***The Silent Enemy***, 1930, a drama of Ojibwe Indian life, will be featured in the 2002 Northeast Silent Film Festival, "North Woods Dramas: The Forgotten Genre."

April: ***Cherryfield, 1938***, a portrait of the town of Cherryfield and its citizens.

May: ***Maine Marine Worm Industry***, 1941 film about the process of digging, washing and packing bait worms for shipping.

June: ***My Lady o' the Pines***, a 1921 drama starring Mary Astor, produced in Maine by writer Holman Day.

July: ***24 Hours***, a 1963 docudrama about the role of Portland firefighters in everyday life.

August: ***Tuna Fishing off Portland Harbor***, ca. 1930 scenes of tuna fishing with a harpoon from a small boat.

September: ***Elizabeth Woodman Wright, Paris, 1929***, a home movie depicting summer at a farm in southwestern Maine.

New Members and Members Renewed at a Higher Level Since the Summer 2001 Moving Image Review

Call Angela Barker at 800 639-1636 to join, upgrade or renew.

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Criterion Theater

Associates
Doug & Posie Cowan
Frederick & Mary Stewart Hafer
Mollie & Bill Heron
Robert E. Grindle

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A. James Blair, Jr.
Virginia Bourne
Dr. Charles Houston
Ralph & Marilyn Jewett
Betty & Ernie Larson
Barbara & Rick Malm
Charles & Valerie Felt McClead
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Wendy Schweikert
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Squidge Davis
Alan Earls
William Burgess Leavenworth, Ph.D.
Betsy Paradis
Dale Potts
Ellen Stroud
Nancy Whitcomb

Symposium 2001 Extract:
Patricia Zimmermann, Morphing History into Histories

AMIA Small Gauge Selection Criteria

- *Films representing the diversity of American life — scenes of daily life, and celebrations, holidays, rituals. Worklife and labor should be represented, as well as political action and social change.*
- *Films made by members of amateur cine clubs.*
- *Art, avant-garde, experimental works — and those that use small gauge technology to advantage.*
- *Nationally significant persons/places/things.*

I think these are really good criteria but what I'm going to do is both mess it up and provide some ideas for how to theorize even more. These selection criteria fit neatly into larger historiographic issues. But what they present us with is a much larger and more complicated issue of historiography.

What is historiography? A big word with a simple idea. Not just the facts and the data, but how we think about those facts and data. It's about the thinking of history. And if you translate it from the Latin and Greek it means the writing of history. How do we think about that?

What we have to do is think about history. The great historian and historiographer Hayden White says, "The biggest problem confronting historians and archivists is how we think about history, not how we do it." His argument is we all know how to do it because we go to the archives, we live in the archives, we're all factoid fetishists. But how do we think about it?

Any criteria we use are a sorting process and a selection process. And this is the job historians deal with all the time. Constantly sorting, justifying and moving around. And we have to just accept we're always going to be sorting. Because we live in my son's bedroom. I have an 8-year-old. If you have a kid you know what I'm talking about. There are Pokémon cards on the floor, there are broken pieces of superheroes, there are things on the walls he's cut out of the *New York Times* that are curled and crumpling. There's writing on the wall, clothes on the floor, you walk in—it's a landmine. There's junk everywhere. That's where we live when we're dealing with amateur film. And what we have to be careful of is not being too maternal about this and cleaning it up. Do you follow me? Because once we start organizing the Pokémon cards and organizing the superhero pieces and splicing all this junk together, what have we done? We have imposed something on the material that perhaps doesn't bear the weight of the material. Like every time I clean up my son's room, my son Sean says, "Mom, now I can't find anything." I'm using this as a warning.

We have to remember that the archive is not about the past, it's about the future. The archive's not about the past, it's about the future. I knew there were going to be academics here so I made sure I had academic theoretical quotes. So everyone else can sleep. Jacques Derrida, in a fabulous book published in 1996 called *Archive Fever*, wrote, "The archivist" — you're probably amazed he writes about archivists because he's the king of deconstruction — he writes, "The archivist produces more archive and that is why the archive is never closed. It opens out of the future."

For Dr. Zimmermann's complete talk, visit http://www.oldfilm.org/ed/essays.htm.

Robert Jordan Lives On Through Bequest

Robert L. Jordan may well have been NHF's most loyal borrower of videotapes, and his orders were frequently accompanied by letters in which he revealed his passion for movies or invited NHF staff to come select Christmas trees on his Surry, Maine, property.

No one, however, had an inkling that Jordan would remember our organization with a bequest exceeding $200,000. It is an astonishing gift, gratefully received.

Robert Jordan was born in Ellsworth in 1932. He died on April 16, 2001, in Surry, where he had lived most of his life.

Jordan became an NHF member in 1989. A quiet, private man who lived modestly, he never visited the archives in Bucksport, but he was a big fan of Reference by Mail. He also corresponded regularly with David Weiss and Karan Sheldon, sharing his thoughts on films and history.

From time to time he would invite them to Surry when he had movie memorabilia to share. Among his gifts was a collection of stills from the family of Margaret Callahan, a 1930s film actress from Surry. She starred in ***The Last Outlaw***, 1936, co-authored by Maine native John Ford, with Harry Carey and Hoot Gibson.

Jordan's interest in history is evident from his other activities. He supported the Abbe Museum in Bar Harbor. He also was a member of Jehovah's Witnesses, Kingdom Hall, and the Surry Garden Club. NHF was one of several Hancock County organizations named in his will. "He just appreciated our mission," David Weiss says, "and he wanted to help."

If you or a family member wish to remember Northeast Historic Film with a bequest, please call David Weiss at 207 469-0924. ■

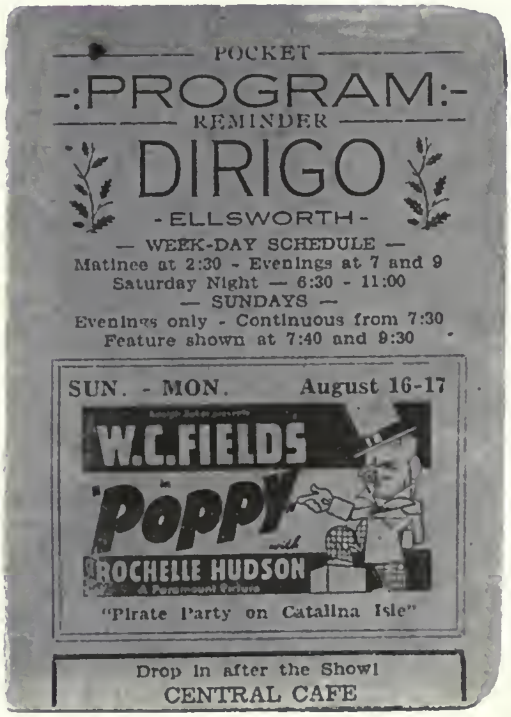
Shop for Museums

Do you buy stuff online? Northeast Historic Film offers friends and members a way to accomplish your Internet shopping and make a donation to NHF.

If you have Internet access and shop at companies such as Nordstroms, Tower Records, Utrecht Art Supplies, Tupperware, Dell Computers, Priceline.com or Delta Airlines, check out ShopforMuseums.com. The online merchants will make a donation to NHF on your behalf.

For example, next time you order from Amazon.com, don't go direct to Amazon. Enter www.shopformuseums.com. Designate Northeast Historic Film as your museum, and the happy result: NHF will receive 7.5% of your purchase. (No, that doesn't mean we get one of the CDs you order! The company gets a tax deduction and we will receive a check.)

Any questions? Call Jane Donnell, NHF Distribution Manager, at 207 469-0924. ■



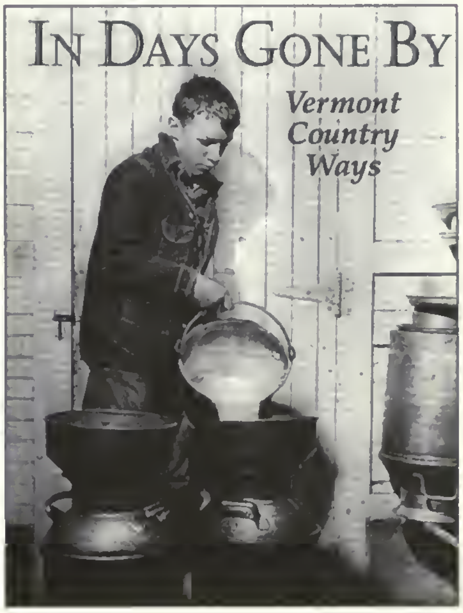
POCKET
-:PROGRAM:-
REMINDER
DIRIGO
-ELLSWORTH-
— WEEK-DAY SCHEDULE —
Matinee at 2:30 - Evenings at 7 and 9
Saturday Night — 6:30 - 11:00
— SUNDAYS —
Evenings only - Continuous from 7:30
Feature shown at 7:40 and 9:30

SUN. - MON. August 16-17
W.C.FIELDS
in
'Poppy'
with
ROCHELLE HUDSON
A Paramount Picture
"Pirate Party on Catalina Isle"

Drop in after the Show!
CENTRAL CAFE

A 1936 advertising herald for the Dirigo Theatre, Ellsworth, from Robert Jordan.

Distribution News In Days Gone By: Vermont Country Ways



We're carrying a new video by Vermont Educational Television, ***In Days Gone By***. Elsie Brisson, now over 100 years old, raised five children on her own. As a widow she kept the dairy farm going with the help of two hired men, sometimes in the face of public opinion. "Got them gossiping because I was in the cow barn with the hired men."

Vermonters share their memories of rural life, which included Dr. Everett Holmes's house calls, "box socials," and community barn raisings. The program includes the advent of Vermont's bus service, and the time before roads were plowed in the winter, with archival footage of horse-drawn rollers and early wooden plow designs.

Contemporary and archival footage shows agricultural tools and processes. Anecdotes make the technological change clear: the big meadow took three weeks to hay by hand. With modern machinery, haying the same field takes three hours.

Before electrification, milking was all done by hand. In 1938, only 10% of Vermont rural communities had electri-

Continued on Page 10

Community Video Manual Cites NHF

NHF is recognized as a source for moving images of northern New England history in a new manual for people creating community documentaries.

Lights, Camera, Community Video by Cabot Orton, Keith Spiegel and Eddie Gale is a publication of the American Planning Association and the Orton Family Foundation, whose mission is to help citizens of rural areas and small towns shape the growth and preserve the heritage of their communities.

The foundation has produced community videos in five rural communities in Vermont and Colorado. A Vermont project, ***Swanton Community Video***, and ***Change and Challenge***, about the history of labor and the working landscape in Vermont, are both available through Reference by Mail, thanks to the Orton Family Foundation.

The authors of *Lights, Camera* treat community video as a planning tool to bring together residents and engage them in discussing issues facing their community and considering choices for its future. The manual offers a step-by-step approach to making a high-quality video that documents a community's history and identifies areas that need attention in the planning process. Topics include fund-raising, equipment, production techniques, and script writing.

NHF comes into focus in a section on historical research. The authors recommend using images to help put current changes in context. NHF's moving image archives and its searchable databases are specifically mentioned as valuable resources for northern New England communities.

For more information on *Lights, Camera, Community Video* and the Orton Family Foundation's Community Video Project, visit www.orton.org.

Cabot Orton, Keith Spiegel, and Eddie Gale

Lights, Camera, Community Video

Engaging Citizens in Creating a Community Documentary and Vision

PAS

Summer Symposium

Continued from Page 3

"adult films" and other "show-at-home" products. Limiting film history to Hollywood, he argued, distorts our sense of what people actually saw.

VHS videotapes of the symposium are available on loan through our Reference by Mail service. Each of the four tapes — one per speaker — is about an hour in length. The speakers have also kindly made their talks available in text form online at www.oldfilm.org/ed/essays.htm.

Distribution News

Continued from Page 9

city. Cooperatives began to erect poles and string wire. "Was it ever beautiful," recalls one beneficiary. "It was like the whole world lighting up for us." The first thing to plug in on most farms: the milk cooler.

A wonderful sequence recaps children's farm chores: keep the kitchen wood box filled, keep the tea kettle full on the stove, milk the cows after school, take care of the hen and gather the eggs.

Past and present are knit together in tales of the one-room schoolhouse: Vermont had 1,400 in 1912. The video visits the Granby school, today home to just seven students.

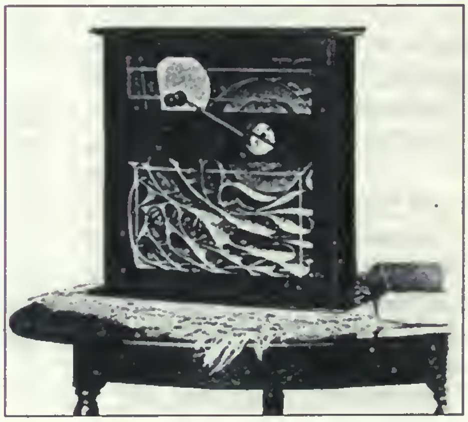
60 minutes, color and sound. $19.95 To order call 800-639-1636.

American Parlor Kinetoscope

Trick Ponies. Scan by Angela Barker.

In 1897 the American Parlor Kinetoscope Co. of Washington, D.C., offered a new invention for viewing motion pictures at home. For $6 one received "the complete mechanism ready for work, with six belts." The belts are paper strips of sequential images, which were cranked through "the latest wonder in moving picture machines." The belts are of varying lengths and widths, thus presenting a challenge for preservation copying.

Aagot Wright has donated 18 American Parlor Kinetoscope paper strips used by the Wright family in New England. These are certainly the earliest moving images for home use in our collections, and are exceedingly rare. "Trick Ponies," one of the sequences, was animated by Marko Schmitt for presentation at the panel on Technology and Communities in Rockland.



A Parlor Kinetoscope sold recently on eBay for $4,630 — going to France, instead of NHF's group that gathered $3,500 overnight. We hope to develop an acquisition fund for future opportunities.

Recovering the TV Record

Continued from Page 1

Helping organize the event is NHF board member Nathaniel Thompson of South Portland, President of Maine Radio and Television Co., LLC, and owner of CSP Mobile Productions.

Basketball, Snowstorms and 'The Good Life'

The Television Collections Project aims to preserve Maine's moving image heritage — encompassing political interviews and documentaries, news events, sports games and entertainment. The images comprise seven NHF collections and date to TV's early days in the Fifties.

The project was launched in summer 2000 with the hiring of Russ Van Arsdale, broadcast journalist, as project technician. For the first few months, Van Arsdale, Swanson, and Andrea McCarty, joined by Liz Coffey, focused on inspecting, evaluating and cataloging videotape from WLBZ in Bangor and WCSH in Portland.

Processing then began in earnest, a task made challenging not only by the haphazard care the collections had received in the period since they were last used as programming, but also by ongoing construction at the Alamo, which found staffers playing musical chairs in their work areas.

This past summer, the archivists faced another challenge: what to do with some 300 programs recorded on 2-inch videotape, an all but obsolete format.

Most of the tapes contain 30- to 60-minute programs produced by Maine Public Broadcasting. These cultural gems — among them, features on Acadian music, Maine Indian tribes, and eco-pioneers Helen and Scott Nearing — had not been seen since the 1970s. "There are no 2-inch machines to view them in Maine," Swanson said.

He did find a mammoth "2-inch quad" at Vermont Educational Television, where a handful of technicians actually remember how to use it. V-ET trained Swanson, Van Arsdale, and McCarty to run the machines last summer, and since then they have been making regular trips to Vermont to transfer the tapes to Betacam SP, an archival mastering standard.

Local TV Valued Nationally

The Television Collections Project, described in the Summer 2000 and Winter 2001 *Moving Image Review*, is budgeted at more than $241,000. It is funded in part by a $120,000 National Historical Publications and Records Commission grant. NHF currently seeks $29,000 in matching funds.

The value of the work is historical, intellectual, and practical. Already, NHF was asked to organize a program using healthcare-related WLBZ news stories from 1976 for Eastern Maine Health Care. And a California production company has purchased footage of the Maine State Prison in Thomaston for a History Channel documentary series, ***The Big House***. Prisoners were recently moved out of the imposing brick and concrete landmark, built in 1924, and its demolition will mark the end of an era in Maine penal history.

The Television Collections Project is part of a national trend to preserve surviving local news and film video (about 90 percent of it is gone, according to a Library of Congress estimate). "I compare it to having microfilm of newspapers available," Swanson said. "As far as a visual record of the history of the state, it's the most comprehensive way of tracking history on a day-to-day basis. Everything else we have to go on in the way of film and video is documentary, where someone has taken a look back and ordered it in a certain perspective. What we have here is the primary source for these events.

"And no documentary filmmaker would go back and do some of these stories — they are events that tend to be forgotten. You realize that you're getting the whole range of things going on, and you see the connections between the small and large events." ■

At the Maine State Prison, Thomaston, Kevin W. Concannon, Commissioner of the Maine Department of Mental Health and Corrections. WCSH Collection, 1980. Frame enlargement by Andrea McCarty.

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Phil Yates, Facilities Manager & Theater

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Frederick Oettinger, Penobscot, ME
Vice President and Operations Manager, International Paper Bucksport Mill. Lives in Penobscot with family.

Treasurer
James A. Phillips, Bangor, ME
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW TV; studied film at George Eastman House.

Terry Rankine, South Thomaston, ME
Board member, Owls Head Transportation Museum. Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects — educational and exhibition facilities.

President
Richard Rosen, Bucksport, ME
Owner Rosen's Department Store, Bucksport. Maine State Representative and member of the Appropriations & Financial Affairs Committee. Board member, Bucksport Regional Health Center.

Karan Sheldon, Blue Hill Falls, ME
Co-founder of NHF. Advisory board member, Maine Folklife Center and Friends of Fogler Library, University of Maine. Member, Maine Film Commission. Chair, Small Gauge Film Preservation Task Force, AMIA.

Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Serves on Maine's Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other hooks. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. New York and Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 11 books, including *Who Owns the Media?* and *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Alan Kattelle, author of a history of amateur film, *Home Movies — A History of the American Industry 1897-1979*, and cinematographic researcher. Hudson, MA.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Board of Directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Assistant Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Continued on next page

Wonder Where They Got That From?

The Temple Theatre screen at the Cinesation film festival in Saginaw, Michigan, in September was graced with the rare Prizma Color fragment found in East Stoneham, Maine. Our board member Jim Phillips and facilities manager Phil Yates were present. The piece, ***Land of the Great Spirit***, as reported in the Summer 2001 *Moving Image Review*, is from NHF's James E. Morrison Collection.

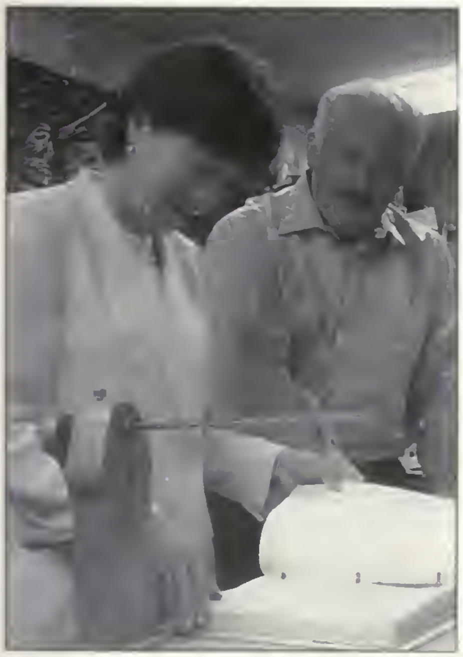
NHF Advisors

Continued from previous page

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.



Maine Senator Susan Collins toured the Alamo Theatre this summer. Here, she looks through the book of places where movies were shown in northern New England with David Weiss — her home town, Caribou. Photo by Don Radovich.

Staff Participation in Conferences

Orphans of the Storm II, Documenting the 20th Century, University of South Carolina, Charleston, March 31.

Andrea McCarty presented "Making The Movie Queen," on creating a new community version of the 1930s itinerant filmmaker's work.

University Film and Video Association conference in Rochester, NY, in August.

Dwight Swanson gave a video presentation entitled "The World of Small Gauge Film," showing the variety of 8mm and Super 8 filmmaking.

Creating a Better Maine: Building Strong Communities Through the Arts and Humanities, Rockland, Maine, June 12.

Conference sponsored by the Maine Community Foundation, Maine Humanities Council, and the Maine Arts Commission. Panel on Technology and Community, chaired by NHF board member Jim Henderson, with Karan Sheldon demonstrating NHF's Website and access to moving images.

Selznick School, George Eastman House, Rochester, NY, October 8.

Dwight Swanson addressed the students on Northeast Historic Film, the role of archival regional collections in film preservation. He also discussed amateur and small gauge film and the Small Gauge Symposium.

Maine Association for Middle Level Education, annual conference, Sugarloaf, Maine, October 11.

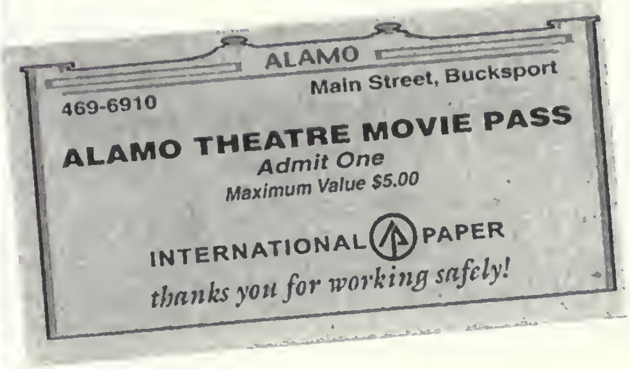
Karan Sheldon presented to principals and teachers in social studies and language arts on primary source materials for classroom use.

Association of Moving Image Archivists, Portland, Oregon, November 6-10.

David Weiss participated in the Local TV Preservation Initiative. Dwight Swanson co-chaired the Regional Audio-Visual Archives Interest Group and chaired the session, "Operating Funds and How to Get Them," a session examining archival organizations that have successfully (or in some instances, not as successfully), discovered innovative means of funding their core budgets. Karan Sheldon served as chair for the Small Gauge Film Preservation Task Force's Symposium, threaded throughout the conference.

Mill Safety Celebration

The employees of International Paper's Bucksport mill recently achieved one million work hours without a single lost-time accident. This significant safety record elicited congratulations from IP's headquarters in Stamford, Connecticut, and from presidents of the locals of the International Association of Machinists; Paper, Allied-Industrial, Chemical & Energy Workers International; the International Brotherhood of Electrical Workers; and the Teamsters. In celebration, each mill employee received two special edition Alamo Theatre Movie Passes.



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MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 200 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! (Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.)

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ **Individual Member, $25 per year.** All benefits listed above.

☐ **Educator/Student Member, $15 per year.** All benefits listed above for teachers, homeschoolers and students at any level.

☐ **Nonprofit Organization, $35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ **Household Members, $50 per year.** All benefits listed above apply to everyone in your household.

☐ **Associate Members, $100 per year.** All benefits listed above plus two more free shipments of Reference by Mail videos.

☐ **Corporate Membership, $150 per year.** All benefits of Associate Membership.

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The Reference by Mail catalog is available through NHF's website. Go to www.oldfilm.org.

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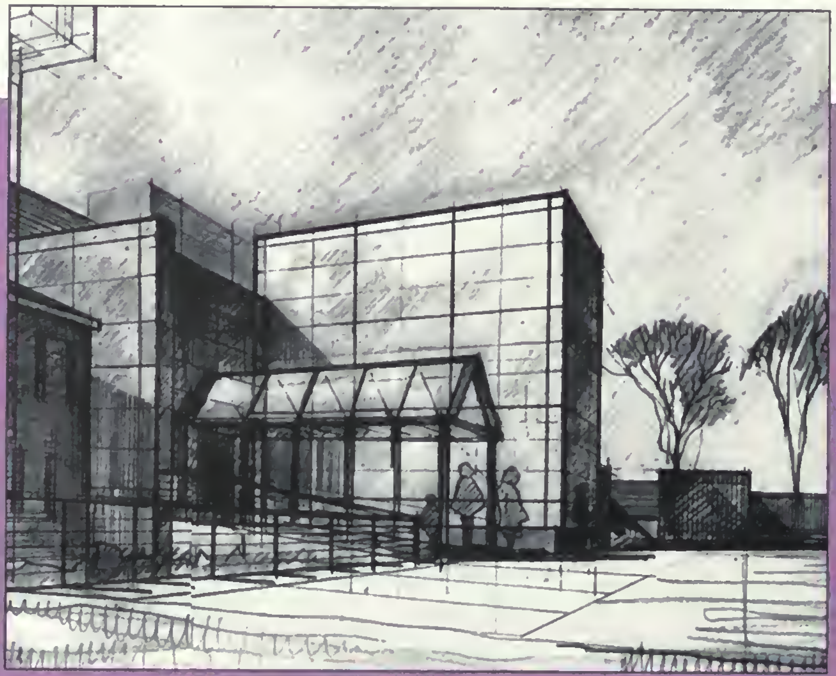

"The Cube," Northeast Historic Film's planned conservation center building: 27,000 cubic feet of cold, dry storage for moving images. A connector to the 1916 Alamo Theatre will include an elevator from the basement to the third floor, stairs, and a small back-stage area. Drawing by Terry Rankine, F.A.I.A.

Help Make it Real!

The Alamo Theatre building renovation has stopped for the moment. Your gift is needed to help work start again. Please make a contribution. These await your help:

Walls, floors, and carpeting.
Completing the upstairs Study Center.
Exhibits and educational programs.
Third-floor renovation.
Collections care, including matching funds for television newsfilm preservation.
Elm Street park.
NEW An endowment to ensure sustainability.
NEW Conservation Center construction.

Your contribution will be added to the Donor Board, *Moving Image Review*, and Website. There is a pledge form on the previous page. Call Executive Director David Weiss for more information. Thank you!

❧ ❧ ❧

"This Little Engine that Could has exemplified the best: building community trust through education; sustaining a vision and sharply focused collecting policy; and contributing towards the preservation of America's film heritage according to the highest professional standards."
Donald Crafton, Chair of the Department, Film, Television and Theatre, Notre Dame

"I live in Bucksport and have had a chance to see how important NHF has become to the local scene."
Edward D. Ives, Director Emeritus, Maine Folklife Center

"One of the most dynamic, creative, and well-managed cultural organizations in the region."
Martha McNamara, Associate Professor, History, University of Maine

"No moving image archive of any size or scope is more professional in its work or more committed to its constituents than NHF, and no archive is more effective in collaborating with others or more generous in sharing its knowledge and expertise."
Eddie Richmond, Curator, UCLA Film and Television Archive

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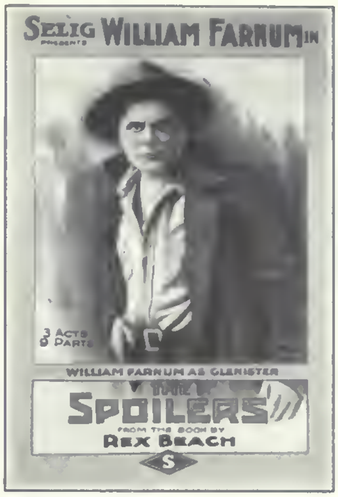
Northeast Historic Film

MOVING IMAGE REVIEW



See The Spoilers, *1914, in our festival. Visit our Website for an exhibition of posters 1912-1930. Image courtesy Richard Allen.*

Silent Film Festival, North Woods Dramas

The Great North Woods: untamed, dangerous, frightening—and what on earth is that *girl* doing there? Such intrigue is at the heart of the hundreds of adventure films and shorts set in the wilderness of Maine, Alaska, or Canada during the Teens and Twenties.

"These films generally had a fairly narrow plot," says NHF Advisor William O'Farrell, who is helping us present *North Woods Dramas: The Forgotten Genre*, the third annual Northeast Silent Film Festival. "They were mostly good guys and bad guys and where's-the-locale-this-time."

The festival takes place at the Alamo Theatre in Bucksport from Tuesday, July 23 to Saturday, July 27. Films range from gold rush dramas to river adventures. The finale is a pair of logging films, ***The Conflict*** (1921), Stuart Paton's "stupendous sensation of the Great North Woods," and ***From Stump to Ship: A 1930 Logging Film***, a 16mm silent home movie of logging practices that serves as the bridge to the Summer Film Symposium, ***Close Readings: Seeing Amateur Films in Important Ways*** July 27-28 (see Page 3).

Related to the Western, the North Woods drama is a distinct genre with stories often derived from wilderness novels, says O'Farrell. As Chief of Moving Image and Audio Conservation at the National Archives of Canada, he has a special interest in the mystique created by these films, most of which were not shot in Canada, but in Maine, NY, northern California and other woodsy locales.

Hollywood romanticized Canada's wilderness and tapped her cultures and ethnicities to fulfill certain roles. "Ill-tempered French trappers could be counted on to be the bad guys, and you had Mounties who would help at the drop of the hat," O'Farrell says.

Prolific wilderness novelist James Oliver Curwood, who wrote the stories for three of the festival offerings—***Back to God's Country*** (1919), ***God's Country and the Law*** (1921), and ***Jacqueline or Blazing Barriers*** (1923)—was even paid by the Canadian government to popularize the North Woods sensibility.

Back to God's Country, co-authored by its star, Nell Shipman, was one of the few North Woods dramas actually shot in Canada; in fact, it is the earliest film with a genuine Canadian setting known to survive.

God's Country and the Law was filmed by Pine Tree Pictures in Maine and directed by Sidney Olcott (who also directed ***Timothy's Quest***, the

Continued on Page 10

Conservation Center: Terry Rankine

It will be a windowless cube and proud of it.

That, in a nutshell (or a film can), is the concept that architect and NHF board member Terry Rankine has applied to our Conservation Center, a media storage facility that will be the first of its kind in the Northeast and one of only a handful nationwide.

Plans for the $1.5 million metal-clad center are making their way through the permit process. The start of construction will be celebrated with a public ceremony June 13.

The sleek three-story building will frankly reflect its mission too, says Rankine, whose design framework is

Continued on Page 9

Summer 2002

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Virginia Wright, writer and editor.
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Executive Director's Report

What is Northeast Historic Film? We hear that question often enough that we have a ready reply. There are times, though, when the answer calls for deeper reflection and perhaps an analogy.

NHF is not easily pigeonholed. We learned that back when the IRS was considering our application for nonprofit status. What is NHF? A museum? A production company? A video distributor? An archives?

NHF embodies all those things, yet none of them is our identity or defines our mission. So we drew a parallel: what we do is much like what a library does. We educate. We provide tools. We catalog information and share it. We serve our community.

Now, as we prepare to break ground on our Conservation Center and work with consultant Tom Wolf to sharpen our message, we have been challenged once again to explain the value of what we do. We find the library analogy fits better than ever.

It's been a long time since libraries were identified solely with books. Libraries make available reference materials, manuscripts, periodicals, music recordings and more recently, videotapes, DVDs and Internet access. Thanks in part to such technologies—and the fact that moving images have now been around long enough to be embraced by historians and teachers—our parallel missions are beginning to converge.

NHF's moving images enhance, enrich, and add dimension to the job that libraries are deservedly beloved for doing. It is not unreasonable to imagine that in the not-so-distant future, NHF's Study Center will be one whose database, film clips and reference materials can be accessed from libraries around the world.

To be sure, the library analogy is not perfect. NHF devotes major resources to preservation, which is not even a concern for most libraries. Still, the commonality of our purposes is clear. NHF is not easily pigeonholed, but we do occupy a venerable niche with some pretty impressive company.

S Weiss

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Something of a Prodigy

Think of it as the equivalent of college shopping for high schoolers. It's time for NHF to decide what to be when it grows up. Our guidance counselor is Dr. Thomas Wolf and a team from Wolf, Keens & Company.

As a recent recipient of a $500,000 National Endowment for the Humanities Challenge Grant, NHF has promised to seek professional fundraising counsel. We hired Wolf, whose past clients include twelve of the fifty largest U.S. foundations—as well as cultural institutions like the British Museum, the Boston Symphony Orchestra and The Kennedy Center. Wolf is also well known in Maine where he is the voice of Bay Chamber Concerts in Rockport and where he has had numerous clients over the years.

Wolf, Keens & Co. of Cambridge, Massachusetts, and Falls Church, Virginia, offers planning and fundraising support to nonprofit organizations and government agencies. Tom Wolf and his colleague, Gina Perille, will present the results of an organizational assessment of NHF—an overview of where we are in our development and our choices for the future—to the Board of Directors in May.

Tom Wolf of Wolf, Keens & Co.

Wolf will assist in developing a strategic plan so we can be effective in our $5 million capital campaign. Within the next three years we will establish an $800,000 endowment, which is necessary to release all of the Challenge Grant funds.

Extraordinary Childhood

"NHF has had an extraordinary childhood and adolescence," observes Wolf, who finds that all organizations go through stages that parallel human development: infancy, adolescence, adulthood, and old age.

NHF has arrived on the threshold of maturity after being something of a prodigy under "difficult circumstances," Wolf says. "One would think that the odds were stacked against it given its fairly narrow mission, its location in a small town, far from any centers of corporate support."

Over the course of the last several months, Wolf and Perille have taken a detailed look at NHF's history, organizational structure, physical plant and work. They have interviewed current and former staff members, directors, advisors, financial supporters and film preservation colleagues, asking questions such as

Continued on Page 10

NHF Tapped for National Humanities Gathering June 20

When colleagues from around the country gather for their annual meeting in Portland, Dorothy Schwartz, executive director, and Erik Jorgensen, program director for the Maine Humanities Council, want to offer an evening program that will teach, entertain and make a good impression. They have turned to Northeast Historic Film.

"I've always felt that NHF does some of the most interesting work we fund," says Jorgensen. "NHF is an exemplary organization, and I'm eager to share what you do with our colleagues. We also feel NHF will make all of Maine look good."

As guests of the Maine Humanities Council, National Endowment for the Humanities officers from all over the U.S. will converge in June around a theme of acculturation. The officers will represent 56 humanities councils from each state, the District of Columbia and five U.S. territories.

NHF is the only outside organization providing a program for the officers during their stay in Maine. Karan Sheldon, NHF co-founder, is preparing a session entitled *Our Now is Your Then: Rescuing the Film Record.*

With content suited to the theme of cultural integration, the program contrasts the fragility of home movies (and other regional films) with their effectiveness as interpretive tools. The presentation, set for the evening of June 20 at the Portland Museum of Art, is open to the public.

Screenings will include ***Cherryfield, 1938***, a short documentary of the town and citizens of Cherryfield, Maine; images of a KKK parade in Newburgh, N.Y., from the ***Archie Stewart Collection***; and a section of the lumber merchant's film, ***From Stump to Ship***.

The Making of An American, a 1920 Connecticut Department of Americanization silent in which an Italian immigrant discovers the importance of learning English, will be shown in its entirety.

Jorgenson says he is enthusiastic about awakening fellow humanities officers to the potential of film resources in their own communities. "Home movies are a largely untapped source of information for people doing humanities work," he says. "They are a primary source, they're unscripted, they're innocent, they're real." For more program information, contact the Maine Humanities Council at 207 773-5051.

Close Readings: Symposium on Amateur Films

One birthday party does not represent all birthday parties. Learn why at NHF' Symposium, ***Close Readings: Seeing Amateur Films in Important Ways*** at the Alamo Theatre in Bucksport July 27 and 28. Programs begin at 8:30 a.m. both days, with evening screenings and dinner.
To register, call 207 469-0924.

On July 26, NHF is hosting a Roundtable discussion in support of the Maine Learning Technologies Initiative (see Page 6). Participants include technology coordinators and others interested in exploring how laptops and moving images enhance studies.

Summer Film Symposium

Aimed at high school and college students, teachers, curators, archivists, and anyone interested in collecting and interpreting home movies, the Symposium offers screenings, presentations and discussion. Among presenters will be filmmaker and home movie expert **Jeffrey Ruoff**, Film & Television Studies, Dartmouth College.

Rick Prelinger, of Prelinger Archives in San Francisco, a proponent of public access to cultural resources, will talk about the potential the Internet offers film archives and their users.

Prelinger Archives, which has the world's largest privately held collection of 20th-century American advertising, educational, industrial and amateur films, is already doing it with 995 titles through a partnership with the Internet Moving Images Archive (www.archive.org). The films are playable on PCs equipped with the appropriate hardware and software.

In his presentation, "Amateur Film, Copyright and New Media," Prelinger will talk about why giving up control of access benefits archives in the long run. Through its arrangement, Prelinger Archives has mounted its material online at little cost, received immeasurable free publicity, and formed beneficial business relationships.

Martha McNamara, University of Maine historian, will present "Investigating Authenticity," a look at the interpretation of moving images.

McNamara asks her Maine history students to compare ***From Stump to Ship***, a film about logging practices shot for the Machias Lumber Company in 1930, and ***Woodsmen and River Drivers***, a 1985 documentary featuring interviews with many of the men who appear in the earlier movie. The later film includes a woman's voice in the mill's former bookkeeper, as well as perspective of some contemporary loggers.

Student opinions on which film tells a more compelling story about early 20th century always vary, and that is the point. "My students' lives are completely saturated with moving images," McNamara says. "I want to teach a basic visual literacy. They need to be able to apply to these moving images the skills most of us bring to reading. I want them to ask, who made this image and why? What was their goal? What are they trying to convince me to believe?"

Grants in Action: Web and Lab

With its brief, yet rich historical notes, Northeast Historic Film's *Collections Guide*, an overview of the moving-image collections in our archives, makes for fascinating reading, from the house Capt. Thomas McCobb built to annoy his stepmother, to Miriam MacMillan's Arctic voyage. The guide also is a tantalizing and useful starting point for researchers.

Problem is, the guide's lens isn't wide enough. It can only present a picture of our holdings at the time of publication. As such, the *Collections Guide* is now seven years behind the reality.

All that changes soon, when an updated, searchable and expandable guide goes online at our Website, www.oldfilm.org. More than 100 entries have been added to the 195 entries that comprised the original guide. The project was funded in part by a $15,000 Davis Family Foundation grant.

"It showcases all of the important collections in our archives," archivist Dwight Swanson says. "If it is anything of any substance, it will be there."

Curators and Laptoppers

Web publication makes the *Collections Guide* accessible to a larger, more diverse audience, from cinema and museum curators to Maine's laptop-equipped seventh and eighth graders. And, new acquisitions can be added to the guide almost immediately. "It's exciting because this is the first serious form of digital access that NHF has been funded to provide," says Webmaster Marko Schmitt.

The guide features an alphabetized scrolling index of 300-plus collections names. Searches also may be conducted by subject, genre, keyword, text (a word, date or phrase), accession number, year, or location, and/or a combination of up to five of these parameters.

So a student researching tuberculosis in Maine, for example, might use the keyword "tuberculosis" to find the ***Talbot and Barbara Hackett Collection***, which documents the Western Maine Sanatorium in Hebron in the 1930s.

Central to the project is a database that also serves as a foundation for future Web-based operations, such as Reference By Mail transactions, more sophisticated tracking of online visitors, and content tailored to school curricula. The *Collections Guide* will eventually be expanded to include sample clips.

The remote Webserver is hosted by ChicagoWebs, whose staff performs routine maintenance tasks. For internal business, NHF relies on a new local server named "Archie" after the late Archie Stewart whose home movies are among NHF's outstanding moving-image records.

Industry Leader Offers In-kind Support

Cineric, a leading motion picture film post-production facility, is donating $25,000 in film preservation services annually to NHF. Owner Balazs Nyari said he made the gift because he is impressed with NHF's commitment to preservation and with David Weiss and Karan Sheldon's collaborative and supportive spirit.

Based in New York, Cineric is known as a provider of title opticals and special effects for feature films such as ***The Silence of the Lambs***, ***The Sixth Sense*** and ***The Big Lebowski***, as well as digital motion film services and 35mm blow-ups. Its restoration and preservation facility has restored more than 200 films, including ***The Birds*** and ***The Caine Mutiny***.

"This is a hugely important contribution that strikes right to the heart of our mission," says NHF Executive Director David Weiss. "The most extensive and difficult part of our mission is the lab work that can transform films into useable, watchable copies.

"We could spend millions of dollars just making copies of films at risk, but since we can't afford to do that, the Conservation Center is giving us a chance to stop the clock. But that only defers our responsibility to get the preservation copies made. Cineric's donation helps us make real progress."

Grant Benefits Goodall Mills

NHF has received a $4,900 National Film Preservation Foundation laboratory grant to preserve the ***Goodall Mills Collection*** documenting the heyday of a Sanford, Maine, company that was one of the nation's most successful woolen manufacturers. The 16mm collection includes two industrial films and one reel of home movies shot in the 1920s and 1930s.

The products of the Sanford Mills and Goodall Worsted Company were featured in advertisements all over the country—on billboards and in magazines and newspapers. The company's plush, mohair fabric was used as upholstery in railroad cars, hotel rooms, and automobiles, and the Palm Beach Suit was standard summer wear for men. (See MIR, Summer 2001.)

New Print of School Daze

Cinetech is generously donating a new print and negative of ***School Daze***, a Boston-made take-off of the popular 1920s ***Our Gang*** films featuring the Little Rascals, as the Hal Roach Studio series later came to be known.

School Daze, shot ca. 1926, features local children, winners of a contest sponsored by New England Theater Co., in the roles of Spanky, Darla, Alfie and other Rascals.

NHF selected the 35mm nitrate reel for the Cinetech pro bono project in part because local versions of ***Our Gang*** comedies were apparently a national phenomenon in the Twenties—and very few survive. The original print is nicely tinted, as many movies of the silent era were. ***School Daze*** is part of the ***Charles Denning Collection***, donated to NHF in 1995.

A world leader in film preservation and restoration, Cinetech's credits include restorations of ***The Wizard of Oz, Easy Rider*** and ***In the Heat of the Night***. The company is in Valencia, Calif. ■

Maine State Prison Videos Carry Inmates Home

Inmates at Maine State Prison are among the most loyal fans of Reference by Mail, our free circulating loan library of videotapes.

"Your program is vital to our operations because there is no recreation on Saturday nights," says Polly Black, the prison librarian. "People are always stopping me and thanking me for the films."

Prior to their February move to the new state prison in Warren, inmates watched the films on their own televisions in cells at the old Thomaston facility. One inmate delivered the entertainment via local cable access from the prison broadcast station—the unoccupied cell next door that was outfitted with several VCRs and transmission equipment.

NHF videos are temporarily off the schedule at the new prison, where a delivery system is not yet in place. There are about 700 inmates at the facility, up from 450 at the old prison. Most have televisions.

Inmates have been able to tune into a variety of programs on Saturday nights, but NHF's videos have proved especially popular. Movies about New England heritage and communities, such as ***So You Want to be a Woodsman?***, a compilation of 1940s training films for lumbermen, draw the biggest audiences.

One inmate who hails from The County savored ***Assignment in Aroostook***, a look at Loring Air Force Base's heyday in the 1950s (the base closed in 1994). Another waxed nostalgic about his hometown of Bangor after seeing ***The Bangor & Aroostook Railroad***, a 1991 documentary.

"They are delighted to have an opportunity to revisit their youth," Black said. "When you're incarcerated for decades, what you see in those movies are your memories."

The all-time favorite is ***Dead River Rough Cut***, in which a pair of trappers show how they get by in the backwoods of Maine and share the often-humorous wisdom they've acquired there.

Reference by Maine, with 330 titles, is one of our most popular benefits and the primary means for educators to access our collections. "I think it's a wonderful service," Polly Black says. "Just to have an opportunity to see those films means a lot."

Aufstieg und
Untergang
des
Tonfilms
Joachim Polzer (Hrsg.)
Weltwunder der Kinematographie
Beiträge zu einer Kulturgeschichte der Filmtechnik
Sechste Ausgabe: 2002

Book and DVD contain Stewart Collection.

German Book Cites NHF and Archie Stewart Collection

Northeast Historic Film and the ***Archie Stewart Collection*** of home movies receive special recognition in a collection of essays published in Germany. Clips from the Stewart Collection also appear on a companion DVD.

The sixth edition of *Weltwunder der Kinematographie: Beiträge zu einer Kulturgeschichte der Filmtechnik* ("Miracle of Cinematography: Contributions towards a Cultural History of Film Technology") is edited by Joachim Polzer. The theme is "The Rise and Fall of Talking Movies."

The 512-page volume contains 33 articles, some in German and some in English, by 22 authors. NHF and the Stewart films are the subject of a lengthy editor's note accompanying Brian Winston's essay in English, "The Coming of 16mm Sync Sound."

An avid amateur filmmaker, Thomas Archibald Stewart made a point of keeping up with the latest technology, including early "talkies." One reason his films are of interest to students of film technology history is that he is seen on several reels testing microphones and explaining techniques.

Short films made by Stewart between 1936 and 1939 were selected for the *Weltwunder* DVD. In his sidebar, Polzer offers technical notes on Stewart's film choices (b&w reversal stock and then-brand new Kodachrome color reversal stock). He remarks, "It is astonishing to see how flexible this amateur equipment was, e.g., in indoor locations, outside coverage and under low-light conditions."

Polzer also offers an Archie Stewart memorial (originally published in *Moving Image Review*, Summer 1998), an overview of the Stewart Collection contents, and a description of NHF's holdings and mission.

The book is available at the Amazon company's German-language Website, Amazon.de.

Laptops and Videos: Tools for the Classroom

Apple iBooks, the computers that are being distributed to Maine seventh and eighth graders, can be used to edit video and sound. Northeast Historic Film has footage that can be used in productions. Do we have a match?

Absolutely, says Rick Barter, technology coordinator at Conners Emerson School in Bar Harbor, one of the nine regional exploration schools that began working with the notebook computers in seventh-grade classrooms in March.

Northeast Historic Film's archives "will be an incredible resource for kids doing research projects on lumbering, fishing and other parts of Maine culture and history," said Barter, noting that Maine studies are part of the curriculum statewide.

The Maine Learning Technologies Initiative, which aims to equip middle-school students with laptop computers, begins in earnest next school year when more than 18,000 iBooks will be provided to seventh-graders and their teachers. Another 17,000 iBooks will be distributed to eighth-graders in the 2003-2004 school year.

Shoot, Edit, Share

In March, Karan Sheldon spoke at a gathering of the exploration schools' principals and regional integration mentors about plans to put some of NHF's collection into digital format for student use. Mentors are teachers like Barter who are helping their colleagues master the iBooks and explore what the technology can bring to the classroom.

Apple iBooks come equipped with iMovie software, which allows students to import moving images directly from a digital video (DV) camcorder.

With the demonstration program currently focused on integrating the technology into the classrooms and mastering the basics, Rick Barter foresees a time in the near future when students are making science project videos or documentaries about cultural and historical topics with the support of NHF material.

Expression in a More Exciting Way

Barter believes the technology offers an avenue of expression for students who have difficulty with writing or are otherwise not engaged by school. "They still have to have the content, but they can express it in a more exciting way," he says. "I think the computers will help kids who don't fit the perfect school mold."

And don't discount the educational value of the movie-making process, says Huey, a.k.a. James Coleman, independent filmmaker, artist-in-residence and director of the Maine Student Film and Video Festival. "There is a whole lot of learning that goes on in making a movie.

He likes that video is a "collaborative art," in which students pool their individual strengths to make a production that can be seen by peers, adults in the community, and others as well.

"NHF footage can be used to inform and broaden the presentation of videos on local culture and history," topics that happen to be among Huey's favorites. He has worked with children at Indian Island School to make animated movies on Penobscot Gluscap stories. Children in Portland's Riverton Elementary School English as a Second Language program made an animated film based on their essays about their own immigration.

Some teachers are already using NHF materials and iBook technology to immerse kids in a subject. For example, Barbara Greenstone, technology literacy integrator at Mt. Ararat Middle School in Topsham, recently worked with 16 eighth graders to make documentaries on Maine economic topics. Greenstone will discuss the project, in which the students illustrated contemporary interviews with NHF footage of logging, ice harvesting, lobstering and farming, at the Summer Film Symposium (see Page 3).

Karan Sheldon welcomes input from teachers on topics that they would like to see made available from NHF archives. Contact her at karan@acadia.net. ■

A Fond Adieu, and a Thank You Too

NHF bids farewell to two staff members, Andrea McCarty and Liz Coffey. Thanks are due, too, to Frederick Oettinger, who is stepping down from the Board of Directors.

Andrea departed in January for Boston's public television station WGBH where she is immersed in a yearlong project to preserve part of a collection of Ten O'Clock News broadcasts.

"What I loved about NHF was that I got to do a huge variety of jobs and use a variety of skills," says Andrea, who arrived in Bucksport 2 years ago as a graduate of the L. Jeffrey Selznick School of Film Preservation.

Liz also is heading to Boston now that the Maine Television Collections Project, funded in part by a National Historical Publications and Records Commission grant, is winding down. Another Selznick School grad, Liz came on board in July 2001 to assist in archival repackaging, copying and cataloging of the films and videotapes from seven Maine TV collections.

"The film sometimes is in little balls, dirty and moldy," says Liz, revealing a dry sense of humor that no doubt helped her through the sometimes-tedious repair process. She says she had a good time at NHF, adding "I've never watched so much TV news in my life."

We express our gratitude to Fred Oettinger for his service on the Board of Directors. A generous donor with his wife, Lisa, to our Capital Campaign, Fred is Vice President and Operations Manager of International Paper Bucksport Mill. ■

Distribution
Videos of Life in New England: New Edition of *Dead River Rough Cut*

Bob Wagg and Walter Lane's amusing and often penetrating observations about politics, money, women and life have made ***Dead River Rough Cut*** a cult favorite among Northeast Historic Film's videos of New England life.

Fans of this 1976 portrait of two men who take to the backwoods of Maine and carve out a life trapping, hunting, and logging, are already lining up for a new edition that will feature about 20 minutes of additional footage, reports NHF distribution coordinator Jane Donnell.

Plans include an NHF first—a DVD version, which may contain a conversation with Bob Wagg in his later years.

"It's amazing," Donnell says of the ***Dead River Rough Cut***'s popularity. "If you're from Maine there's probably someone in your life that those guys remind you of. They can take you to a familiar place—whether you want to go there or not!"

A Happy Note

"We think your organization is a blessing and we thank you for preserving such vital history."
Edward J. McGrath,
Grand Lake Stream, Maine

The new edition will more closely resemble the movie that Stuart Silverstein and Richard Searls had in mind nearly 30 years ago when they spent more than four seasons filming the trappers. Moving images that were cut to make a 55-minute television program have now been restored.

"There's footage that better explains Bob and Walter's relationship," says Silverstein. Viewers will see more of the men getting ready for winter, their visit to a cedar shingle mill, and their participation in a pig slaughter which, Silverstein concedes, may be disturbing for some.

They'll also hear Wagg talk about factory work, "I hated myself every minute I was there," and how it compares to the woods, where the days are never long enough.

It's Wagg who sets the tone of ***Dead River Rough Cut***. With a smile that looks like a picket fence missing a few pickets, he opens the movie with hilarious views on the value of dentists.

Neither Wagg nor Lane, both of whom have since died, understood why Silverstein and Searls wanted to film them. "They were always trying to show us beautiful scenery," recalls Searls, who came to regard Wagg as a close friend and mentor.

Before filming started, Lane went to L.L. Bean to buy what he thought were typical trapper clothes. "He looked ridiculous," Silverstein recalls fondly. He replaced the outfit with clothes that were more Lane's style.

Both men were pleased with the final product, though Lane, who appears on film as a born philosopher dispensing simple wisdom, had reservations about the way it revealed his friend's expressive language.

Searls and Silverstein hope the new edition of ***Dead River Rough Cut*** will be in the NHF store by early summer. NHF hopes to give the work a special screening at the Fryeburg Fair, where it always attracts a crowd.

Bob Wagg and Walter Lane trap beaver in Dead River Rough Cut. Frame enlargement by Dwight Swanson.

A Profane and Hilarious Classic

In a *Down East* magazine article on "The Top Maine Videos" (April 2002), associate editor Paul Doiron had this to say about his "all-time favorite," ***Dead River Rough Cut***, and Northeast Historic Film:

"You won't find it in many stores, but this 1976 profile of two Maine trappers living in the woods near Spencer Lake is a profane and hilarious classic, well worth seeking out. I can't watch woodsmen Bob Wagg and Walter Lane trapping beaver or spinning yarns in their union suits without being reminded of the heritage Maine is losing year by year. The video is the work of Northeast Historic Film, a producer of Maine documentaries with an extensive online catalog of excellent titles (www.oldfilm.org). Maine video aficionados looking to expand their collection of tapes from picturesque aerial overviews to gritty special interest titles will find much of interest here."

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Continued on Page 12

Conservation Center

Continued from Page 1

being executed by John Gordon of Bucksport, the architect of record.

"It's a very different kind of building than the Alamo—it's a building designed for storing film versus a building for public use. It projects an image of efficiency. It says, 'Look we are storing all these very special films in here.' We aren't burying that purpose in an historic façade. Out of that idea grew the cube and the notion, 'Let's enjoy that it's a cube.'"

A Career in Innovation

Rankine (pronounced Rankin) has guided us through all of our previous facility designs, the auditorium and more recently renovations to the Alamo's entry hall and second-floor Study Center. An NHF board member for eight years, he is one of the original founders of Cambridge Seven Associates (C7A) in Cambridge, Mass., whose international reputation for innovative design was launched with the New England Aquarium in Boston.

Rankine studied architecture and city planning in his native Scotland at Edinburgh School of Architecture, now part of University of Edinburgh, where he met his future wife, the painter Dorothy Forrest. His college career was interrupted by a 3-year stint in the Royal Navy, Fleet Air Arm. After college he worked in town and country planning in England.

He came to New England via Quebec City, working at Walter Gropius' renowned The Architects Collaborative in Cambridge before leaving to start C74 with six other young designers in 1962. That year they designed Boston's waterfront aquarium, whose centerpiece is a multi-story 180,000-gallon tank wrapped in a spiral walkway. It was the first of a new type of aquarium—a catalyst in waterfront revitalization in many cities around the world. Many buildings for museums, universities and transportation centers followed.

Rankine retired to South Thomaston, Maine, in 1994, and was introduced to NHF by Alan McClelland, a fellow volunteer at Owls Head Transportation Museum and board member of NHF. A film buff since his Edinburgh days, Rankine offered to lend his expertise to NHF as it planned the right solution for a leading regional film archive.

One Big Refrigerator

The Conservation Center has unusual requirements, not the least of which is 27,000 cubic feet of cool (45 degrees), dry (25 degrees) and secure storage, which slows the decomposition of film and magnetic tape, and unusually heavy floor loading. Incorporating solutions gleaned from a visit to NHF Advisor David Wexler's Hollywood Vaults in Los Angeles (see MIR, Summer 2001), Rankine proposed "the cube," which he describes as an extremely efficient, building-sized appliance. "The climate and conservation controls have to be equal to what you find at the national archives or in Hollywood," he says.

The conservation center will be clearly separated from the brick of the 1916 Alamo by a glass-walled link to give a dramatic and harmonious contrast between old and new.

"One danger of building onto an historic building is that the whole thing disappears next to the new construction," says Rankine. "There's also a danger of telling something false: One shouldn't add to an old building and try to pretend that it is old too. In my early planning days in England—when I often found myself working to preserve 14th and 15th century churches in rural Suffolk, it was a rule that anything attached to an historic building had to look different, so the historic part is a clear statement of what it is and the new part is a clear statement of what it is. But having done that, one has a very difficult job to do it well and in a way that respects the old building."

His design does. NHF's public identity, the face it presents to Main Street, is the historic Alamo, with its exhibits and theater. Visible yet deferring to the public façade is NHF's new working identity, whose mission is executed with the most advanced technology. You know it because the building—polished and confident—says so.

Recent Moving Image Collections

Snowden Family Collections, 8mm films. Frame enlargement by Dwight Swanson.

Northeast Historic Film received a number of significant collections of independent films, features, documentaries, and television productions in 2001. In keeping with NHF's long tradition of collecting amateur films, however, these collections deserve special attention. For a complete list of new collections, visit www.oldfilm.org.

Vinalhaven Historical Society Collection

Vinalhaven People

Dick Morehouse, a longtime summer resident of Vinalhaven Island, Maine, produced this four-part Super 8 sound documentary film during the summers of 1981 and 1983. Morehouse interviewed his island neighbors, usually asking them the same simple question: "How long have you been on Vinalhaven?"

Snowden Family Collection

Snowden Family Home Movies

Bucksport resident Pamela Gray donated 31 reels of 8mm films of her family's films. Beginning in the late 1930s and continuing through the mid-1950s, Jason and Edith Pickering Snowden filmed the changing lives of their six children, Janet, John, Darrell, Robert, Pamela, and Martha. While there are scenes of town life in Deer Isle and Stonington, Maine, for the most part these are home movies in the truest sense of the word—moving pictures of the family at home.

Something of a Prodigy

Continued from Page 2

where the greatest opportunities lie for NHF and where the organization should be headed. They have also explored fund-raising questions. Among the findings:

- Interviewees displayed an almost universal fondness for NHF, how it pursues its mission, its leadership and its staff. In Wolf's experience, such overwhelmingly positive assessments are rare.
- NHF has succeeded under unusually challenging conditions. It is not in a major city nor does it have the support that comes with being affiliated with a larger institution such as a university. Nevertheless, NHF has been successfully building a physical plant at a time when other organizations are struggling simply to get up and running.
- NHF is at a crossroads in its development. It faces major decisions about the structure of its leadership and its activities.

"There is a lot of excitement and interest in where the organization is in terms of its growth," Wolf says. "Now comes a series of questions: Can the organization be everything it wants to be? Does it need to focus? What will it look like when it reaches full capacity and stability?"

With a national reputation, Thomas Wolf has worked in the fields of philanthropy, education and the arts. Prior to establishing his firm in 1983, he was the founding director of the New England Foundation for the Arts. His work has included cultural planning in Chicago, Los Angeles, Silicon Valley, and Dallas, and he is the author of *Managing a Nonprofit Organization in the 21st Century*.

With the presentation of his study in May, our work with Thomas Wolf will have just begun. Ahead lies continued campaign planning, funding research and the development of the organizational blueprint.

NHF is all grown up, almost. It's time to focus that youthful vigor into making a mature, vibrant and effective adult. ■

North Woods Dramas

Continued from Page 1

Kate Douglas Wiggin tale NHF acquired as a 35mm print last year). Only a fragment of ***Jacqueline or Blazing Barriers***, another Pine Tree Pictures production directed by Dell Henderson, survives.

Theaters often promoted "snow pictures," a sub-genre of North Woods drama, as an antidote to steamy summer days. "In the era before air conditioning, they were the next best thing," O'Farrell says.

Dell Henderson also directed ***The Girl from Porcupine*** (1921). Set in the Yukon but shot in South Portland, Maine, it stars Faire Binney and William Collier, Jr. as orphans adopted by miners.

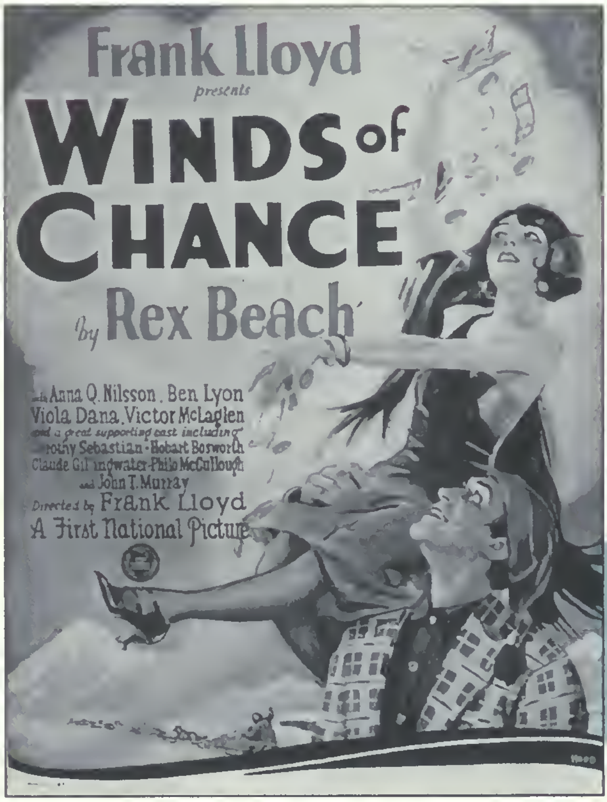
The Yukon gold rush is the backdrop of two festival dramas, both based on novels by Rex Beach. ***Winds of Chance*** (1925), filmed in California and Oregon, is a love triangle with compelling imagery that makes it a knock-out. ***The Spoilers*** (1914)—the original of five films with this title—stars Buckport's own William Farnum, along with Kathlyn Williams and Tom Santschi.

In ***Valley of the Giants***, love blossoms despite the feuding of lumber barons and railroad tycoons. The woods of northern California were rendered by Ted McCord, the cinematographer responsible for the spectacular scenery of ***The Treasure of the Sierra Madre*** and ***The Sound of Music***. Sharing the bill is ***The Silent Enemy*** (1930), starring Maine Penobscot Molly Spotted Elk. Released during the early sound period, it includes a talking sequence by Chief Yellow Robe.

The one (intentional) comedy on the bill is ***Mantrap*** (1926) starring a funny and radiant Clara Bow juggling two lovers. It is directed by Victor Fleming, today best known for ***Gone with the Wind*** and ***The Wizard of Oz***. The mantrap, by the way, isn't Bow, but the small town where the story unfolds.

Remember the girl in peril? In ***The Conflict*** the girl does the rescuing. As Dorcas Remalie, Priscilla Dean heads to the north woods to live with her uncle, a tyrannical lumber baron, and ends up leading the lumbermen—they're the good guys. The climax comes when Dorcas rides downriver on a log to save her man, who is unconscious atop a trunk and heading straight for a waterfall. Intertitles are in Czech and will be translated and announced in English.

For program and tickets call 207 469-0924 or visit www.oldfilm.org. ■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Directed by Frank Lloyd
A First National Picture

Image courtesy Richard Allen.

History as it Happened: the Maine TV Collections

In March Northeast Historic Film presented ***Maine TV: Then, Again***, the premiere screening of selections from our television collections at the Portland (Maine) Museum of Art.

"Here we all are, in a museum to watch TV," said emcee Pat Callaghan, relishing the irony. A news anchor at Portland's WCSH-TV and, as such, a maker of tomorrow's television history, Callaghan joked that his career choice had been vindicated.

About 160 people, including a contingent of current and former television newspeople, went on a 50-year journey that began when a sheet of aluminum foil spinning around a television logo looked cool. NHF board member Nat Thompson opened the evening with background to the logo's era and encouraged the audience to support NHF's preservation activities.

The Maine Television Collections Project, funded in part by the National Historical Publications and Records Commission, encompasses the only known surviving images on 16mm film and 2-inch videotape produced by seven Maine television stations since 1953. The importance of saving these moving images is magnified by the knowledge that as much as ninety percent of the regional television record has already been lost.

Maine TV: Then, Again, prepared by NHF staff Dwight Swanson, Liz Coffey, Russ Van Arsdale, and David Weiss, is a fascinating glimpse of our rapidly changing culture and the evolution of television programming.

We see men and women react with skepticism to Senator Margaret Chase Smith's political ambitions (the first woman to be elected to both houses of Congress, Smith also ran in several Republican presidential primaries in the early Sixties). "Nooooo," says one woman when asked if women should hold political office. "I don't believe women are as capable as men." She was answered by an older woman confident of the capabilities of her sisters.

Other interviews capture the heady atmosphere surrounding the 1969 moon walk ("We can do just about anything"), and President Jimmy Carter speaking on the Maine Indian Land Claims Settlement.

One Fifties news clip elicited a gasp from the Portland audience. The film lingers on the sprawled bodies of a man and woman, murder-suicide victims who are seen as they fell, their feet entangled. Police officers mill about, paying little mind to the couple or the cameraman. Then the camera swings toward an arriving car. A woman steps out and approaches tentatively, hand covering her mouth. Getting as close as she dares, her face suddenly crumples and she is quickly escorted away.

WCSH-TV, Portland, 1964, 16mm.
Frame enlargement by Dwight Swanson.

Noting the frequent accusations of insensitivity and intrusiveness leveled at today's reporters, Pat Callaghan said, "It was fascinating for me to see some of those early clips. You would never see that with today's sensibilities."

The program ends with footage of the 82nd Airborne Division's welcome at Bangor International Airport after the Gulf War. "It resonates today for different reasons," Callaghan said.

When the lights went up, members of the audience chattered excitedly as they rode a wave of reminiscence out the door.

June 13, See it Again, Again
Maine TV: Then, Again will be presented at the Alamo Theatre on June 13, following the Conservation Center groundbreaking celebration. Call 207 469-0924 for information.

Streaming Media News

Moving images and sound from NHF are receiving between 1,000 and 2,000 views a month at Road Runner of Maine (www.maine.rr.com).

Road Runner, a Time Warner company offering cable Internet service to 30,000 households in Cumberland and Aroostook counties, began posting our excerpts at its Website in October.

Each month, a new clip is highlighted on Road Runner's Around Town page. The NHF team is Dwight Swanson, Marko Schmitt, and Karan Sheldon.

Previously featured clips remain available in an online archives. Viewers may follow a link to the NHF Website for more in-depth information about the film or video from which it is excerpted. They also learn how to purchase the film on videotape or borrow it through Reference by Mail.

"The response has been positive," said Road Runner content editor Chad Gilley. "***Ice Harvesting*** in December just rocked."

Maine filmmaker Huey (James Coleman) reports hearing from people who watched the excerpt from ***An Honest Vision: A Portrait of Todd Webb***, the January feature. One person bought the video, about one of the great photographers of the 20th century, and a teacher who saw the clip went to Huey's Website, where she ordered videos made with his assistance by the Indian Island School of the Penobscot Nation.

On-line clips bring "interest to the potential use of Web technology, which still has a long way to go in terms of presentation but can serve as a way to promote and create interest in something," Huey said.

Look for more clips in the coming months at www.maine.rr.com.

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Continued from Page 8

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Co-founder of Trio Software Corporation, and an independent property assessment consultant. Was staff producer and director at WMTW TV; studied film at George Eastman House.

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Board member, Owls Head Transportation Museum. Founding principal of Cambridge Seven Associates, Inc. Work includes architectural design, urban design, and planning for worldwide projects — educational and exhibition facilities.

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Owner Rosen's Department Store, Bucksport. Maine State Representative and member of the Utilities and Energy Committee. Board member, Bucksport Regional Health Center.

Karan Sheldon, Blue Hill Falls, ME
Co-founder of NHF. Advisory board member, Maine Folklife Center, University of Maine. Member, Maine Film Commission.

Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Maine Historical Records Advisory Board. George Stevens Academy Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. New York and Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 11 books, including *Who Owns the Media?* and *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Alan Kattelle, author of a history of amateur film, *Home Movies — A History of the American Industry 1897-1979*, and cinematographic researcher. Hudson, MA.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Board of Directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! (Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.)

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☐ **Nonprofit Organization, $35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ **Household Members, $50 per year.** All benefits listed above apply to everyone in your household.

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August Screenings *My Father's Camera* and Mysterious Silent Film

Film distributed by Wholesome Films of Boston as **The Fall of Jerusalem.** *Frame enlargement by Andrea McCarty.*

Toronto filmmaker Karen Shopsowitz will come to the Alamo Theatre in Bucksport on Aug. 21 to present ***My Father's Camera***, her award-winning homage to her family and the art of home movies.

On the screen the following night, Aug. 22, is an enigmatic, beautifully tinted silent film, ***The Fall of Jerusalem***.

Peabody Award Winner

A National Film Board of Canada documentary, ***My Father's Camera*** is to be presented with the prestigious Peabody Award in New York on May 20. Equipped with her dad's Super 8 camera and great clips, including several from NHF's holdings, Shopsowitz reveals home movies' unique niche in popular culture, from the early days in the Twenties, through the amateur boom of the Thirties and Forties, and beyond.

A Huge Wow

From NHF, Shopsowitz selected footage from Col. F.B. Richard's ***Snow White***, "a huge WOW when people see it," she says. "It's amazing to think that here's this man, with a hand-cranked 28mm, shooting the local kids at the (Blue Hill) country club doing ***Snow White and the Seven Dwarfs***."

***The Fall of Jerusalem*—Or Not?**

Our mystery film, from the Alan Kattelle Collection, is a feature distributed in 1925 as ***The Fall of Jerusalem*** by Wholesome Film Service Inc., Boston. The look of the film suggests this was a re-release, however, and that it dates to the late Teens. European or American, its identity and origins are still unknown.

The experts are stymied by this gorgeous, tinted movie. A screening of a clip at a meeting of the Association of Moving Image Archivists yielded clues but no answers. Historical and religious subjects were popular in the cinema's early years and played a significant role in the advent of feature-length films.

Film scholar Jan-Christopher Horak, Curator of the Hollywood Entertainment Museum, is an expert in the era and has been invited to present the film at the Alamo on Aug. 22.

Dates to Plan On

13 June New Construction Celebration and ***Maine TV: Then, Again***

20 June ***Our Now is Your Then: Rescuing the Film Record*** at the Portland Museum of Art

23-27 July Silent Film Festival, North Woods Dramas: The Forgotten Genre

26 July iMovie & Archival Film Roundtable (by invitation)

27-28 July Symposium, Close Readings: Seeing Amateur Films in Important Ways

21 August ***My Father's Camera*** with filmmaker Karen Shopsowitz

22 August ***The Fall of Jerusalem.***

www.oldfilm.org for more information and to register.

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MOVING IMAGE REVIEW

Train pulls out, 1940. Frame enlargement, Knox County on Parade.

A Vital Network

Why are we so passionate about northern New England's moving image heritage? To get at that question, the theme of this issue of *Moving Image Review* is the vital nature of our programs and the network of people engaged in them. It's an intense group of people in partnerships that are founded on generosity.

First, the collections (film, video, books and other materials) are all donated. Who donates? Individuals and institutions who believe in the power of moving images to put past and present in perspective.

Second, the organization is supported financially by the generosity of members and other donors. (See **Grants in Action**, Page 8, words from Bruce Cole, Chairman of the NEH.) Without the faith of numerous donors in the significance of our mission and their belief in the competence and commitment of our staff we would have dried up and blown away long ago.

Third, our users. Researchers, teachers, students, producers, audience members: these are creative people, people with open minds. Who would think that Bucksport, pop. 5000, could support an excited audience — of all ages — for the Inuit film ***Atanarjuat: The Fast***

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Evocative and Haunting Footage Finds New Audiences Through NHF

The images are fleeting: Small-town fairs and parades in 1940 Maine when war seemed far away and American involvement was still something to debate. Then, National Guardsmen mobilize in coastal Rockland and Thomaston. Families wave good-bye.

This NHF footage comprises a small part of the four-part PBS documentary series, ***The Perilous Fight: America's World War II in Color***, yet speaks volumes about World War II-era America.

"The shots of the troops leaving, and of their friends and loved ones seeing them off, are extremely evocative and haunting," says Emmy award-winning British filmmaker Martin Smith, who produced ***The Perilous Fight***, to be televised in early 2003. "The scenes convey small-town America, in truly natural manners, in part I think because the photographers were both local and amateur and because the coverage was carried out for record purposes rather than for propaganda or commercial imperatives."

Increasingly, NHF footage, especially amateur footage, is being tapped to add context, depth and texture to a larger moving picture story, from documentaries and online college courses to commercials and Hollywood features.

If you saw Paramount's 2001 thriller ***Vanilla Sky***, you experienced an NHF moment, two seconds to be exact. Early in the film, when Tom Cruise reflects on his father's privileged life, a series of images — fragments of memory — flit across the screen. The lone sailor skirting the waves is from the Archie Stewart Collection.

One Vietnam War Protest, To Go

Vanilla Sky was one of dozens of stock footage requests filled in 2001 through our partnership with Corbis Motion (formerly Sekani), selling moving images worldwide.

"It's one of the aspects of our access

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Winter 2003

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Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

Five hours before the groundbreaking festivities for our new Conservation Center last June, and two hours before a board meeting, I was worrying about whether it would, as predicted, start raining. Then I received the final construction estimate…Did I mention that "The Cube" will provide 27,000 cubic feet of cold dry storage in a highly secure, stable, three-story structure that won't leak in a hurricane, won't fall down in an earthquake, won't burn in a fire, won't let dust or pollution past its filters and will stand 100 years from now?

Now where was I? Oh yes, the estimate…

You know this building, which will be a model for implementing the National Moving Image Preservation Plan and was budgeted at a healthy $1.5 million (but a bargain considering all it offers), will have an elevator and connecting stairways from the theater to the Study Center to the exhibits to the offices…okay, okay….**The Cube will cost $1.8 million…up 20%, up $300,000.** Uh-oh.

Five hours until the band plays and everyone from mayor to neighborhood toddlers will line up with shovels to help kick off the project.

Board meeting starts. Three hours to shovels. Board rallies decisively, rejects notion of delaying or compromising the quality of the finished project. Staff sketches program of deferrals and phasing that allows building to rise on schedule; we will "plug in" one floor initially instead of three. 30 minutes! New plan in place.

Event goes on as scheduled. Bucksport Middle School Band plays wonderfully. Sun comes out. Cube wins. No corners cut. It's great to see it being built as it's meant to be.

PS: No, we didn't forget about the $300,000. Our lead funder has issued a challenge: If our donors dig back in their pockets for another 20%, so will he. I expect to be on the road a lot this winter trying to make that challenge a reality.

David S Weiss

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

New Board Member: Donna M. Loring

The newest member of our Board of Directors, Donna M. Loring, shares a strong interest in preserving northern New England's cultural heritage, particularly that of native peoples.

A tribal member and former police chief of the Penobscot Indian Nation, Loring has been the Nation's representative to the Maine State Legislature since October 1997. The Richmond resident also serves as the Penobscot Nation's Coordinator of Tribal, State and International Relations.

In demand by numerous organizations that believe they can benefit from her perspective, Loring admits she was initially reluctant to take on another responsibility. "Once I heard about the function of the Northeast Historic Film archives, I thought it could be a valuable asset for the native communities if we could work together," she said.

Donna M. Loring, courtesy Richmond American Legion

NHF's educational mission dovetails with legislation that requires Maine schools to teach the culture, history and government of Maine tribes, said Loring, who sponsored that 2001 bill. "Northeast Historic Film has a lot of footage of historical events that can be useful to Maine students in their studies."

NHF's television film and videotape add depth to fact, Loring said. Likewise, students who read Bunny McBride's *Women of the Dawn*, which details dancer Molly Spotted Elk's experience making the 1930 film ***The Silent Enemy***, can view this Reference by Mail selection for themselves. "It adds another dimension," Loring said.

A Vietnam veteran who served as a communications specialist at Long Binh Army Base, Loring was chairman of the Maine Commission on Women Veterans when it began collecting the stories of these soldiers. (The oral history program, which aims to find 8,400 Maine women veterans, continues.)

She also has agreed to participate in a multi-media project that expands on the 2001 volume *Maine Remembers Those Who Served*, a collection of tributes to relatives, ancestors and others who have served in the armed forces.

"Donna has a wide variety of interests," says Board President Richard Rosen. "We look for voices that represent different parts of the New England community, and she brings great strength and perspective."

Collections: Maliseet Basketmakers

In the 1960s, little attention was being paid to how the Maine and Maritime Indians were weathering the social and physical winds transforming life all around them.

Nicholas Smith did notice, however, and fortunately for all of us, he filmed it too.

Smith, of Brunswick, Maine, has been studying and writing about the Maine and Maritime Indians for fifty years. Among his past contributions to NHF is footage of the Cree Indians in northern Quebec just before their territories were flooded by the James Bay Hydro-electric Project.

"I theorized that by going north I would find Indians still living much like Maine and Maritime Indians lived about 1850," Smith says. "I found this to be true.

"(Their) life was little changed since the 1700s. They depended on the beaver for their economic base. And then there was the revolution against wearing furs, the beginning of the breaking of their traditional lifestyle. The James Bay Power Project ended it by flooding their lands. I happened to be around at the right time to see the change and transition and record it on film."

A Moment Preserved

Now Smith has given us another portrait, ***Maliseet Basket-making 1960***, a 16mm record of the Maliseet Reserve at Woodstock, New Brunswick.

"This film was made at a time when not a lot of research of Northeast Native American communities was going on," says Rebecca Cole-Will, curator of the Abbe Museum in Bar Harbor, which focuses on the Wabanaki people—members of the Passamaquoddy, Penobscot, Micmac and Maliseet tribes. "It documents a period about which no one has done a lot of work."

Noting ties between basket-making and the fall potato harvest, the film shows different phases of the craft process, from the pounding of logs into ash strips through the actual weaving to the fashioning of a handle from a sapling.

Nicholas Smith Collection, 16mm color footage, 1960. Frame enlargement by Dwight Swanson.

Of equal, and perhaps even greater, significance are scenes that have nothing to do with basket-making, Cole-Will says. One example: an Abenaki chief-making ceremony at the Odanak (formerly St. Francis) reserve in Quebec. On the reserve's 300th anniversary, the Calamut Dance is performed as part of the initiation of ethnohistorian Dr. Gordon Day into the tribe as an honorary chief.

The tercentenary celebration also interests Alice Nash, a history professor at the University of Massachusetts, Amherst. She is writing about Theophile Panadis, an Abenaki man from Odanak who worked with Day in the 1950s and 60s and with anthropologist A. Irving Hallowell in the 1920s and 30s.

"We see both the dress rehearsal and the actual event, which includes the adoption of Gordon Day," Nash says. "While there is no sound for the footage, there is a record of the speech that Day made in Abenaki in the Gordon Day Collection at the Canadian Museum of Civilization."

Panadis worked with Day and others in the community to organize the 1960 celebration. "There's a wonderful shot of Panadis entering the church in full regalia—a western-style headdress, to be sure, but also elements that reflect his considerable skill as a craftsman well-grounded in Abenaki history, language and material culture," Nash says. "Having seen photographs of Panadis and others dressed to perform Indian dances in the 1930s, I am struck by how much the later costumes reflect the Hollywood image, as the Abenakis and other Native people become more adept at giving audiences what they expect or even demand to see."

Rebecca Cole-Will has relied on Smith's knowledge many times when preparing Abbe exhibits, and it was she who directed Smith to NHF for transfer of his film to videotape.

Maliseet Basket-making 1960 is being shown at the Abbe Museum in conjunction with the traveling photographic exhibit, W*olastoqiyik: Portrait of a People*, through Dec. 29, 2002. ■

Phil Yates: A Decade Ensuring Northeast Historic Film Exists

Phil Yates came to the Alamo to watch a movie and ended up working with us. Now, as he observes his tenth anniversary at NHF, he embodies the spirit of our theater and archives. Starting with a commitment to quality and his strong interest in all types of archival film, Yates has been instrumental in crafting most of the systems and procedures now in place at NHF.

As facilities manager, Phil Yates has overseen the continuing construction at the Alamo since 1992 and has had an active part in all of it, from operating a backhoe to wielding a hammer. "I built this theater," he says. "It's a feat to be proud of. It's a nice theater."

His interest in NHF was piqued in 1992 when he chatted with David Weiss at our booth at the Common Ground Fair. Shortly after, we offered a 16mm film series in our then-new home, the Alamo, and Yates arrived early for one of the shows.

"David and Karan showed me around the building and you could see they were in dire straits," he says. "There was a lot that needed to be done."

Yates offered to lend a hand. "Well, here I still am," he says, shaking his head. He never dreamed he'd be celebrating ten years at NHF. "Absolutely not. Not even

Continued on Page 7

In Memoriam: Local, Regional and International Friends

Maryann Gomes, director of the North West Film Archive, Manchester, England, died on June 2 while undergoing cancer treatment. She was 48. Gomes was a friend in the worldwide community of archives, an intrepid pioneer obtaining unprecedented membership for her regional organization in the International Federation of Film Archives. She's also one of a very few of our fellow archivists to visit Northeast Historic Film from overseas.

We worked closely with her in the Association of Moving Image Archivists. In 1998 minutes of the Regional Audiovisual Archives Interest Group chaired by Gomes, Lisa Carter from the University of Kentucky said, "We're having fun and doing things too!" These minutes concluded, "Loud ambient noise, myriad waiters, live flamenco guitars, birthday cakes and serenades were skillfully employed to ensure an accurate simulation of the normal pattern of wide dispersion and isolation of the membership."

The dynamism of the group under Maryann's leadership led to the 1999 AMIA annual conference program opening session, "Regionally Specific, Globally Significant: Who's Responsible for the Regional Record," and the closing program, a magically resonant screening curated by Gomes, ***The Richness of the Regions: Projecting a Global Picture of the Twentieth Century***. Maryann Gomes inspired so many of us to find joy in the power of what we're doing, and to press on.

We look behind the 1916 Alamo Theatre building and see steel pointing at the sky. Like those rebar rods, people create the structure that is Northeast Historic Film. Lee, Whitney, and Gomes won't be joining us in the cinema and they won't be here for the opening of the Conservation Center next year—yet they are still present as the framework that built Northeast Historic Film.

Philip C. Whitney, preservation advocate, Fitchburg, Mass.

We were skeptical when Phil offered to narrate ***Ice Harvesting Sampler***, our compilation of footage about one of Maine's most important industries of the past.

Voice-overs are an art, requiring training, practice and talent. The script must complement the footage in content and timing. Unskilled narrators are more likely to detract from a film than enhance it.

On the other hand, there was no harm in letting Phil try. "By golly, he was just a total natural in a very comfortable and informal way," David Weiss says. "He saw things, knew what they were and was a natural teacher."

Philip Whitney, who died April 18, 2002, at the age of 72, was a dedicated historian of New England industry, workers and culture. In Fitchburg, where he lived most of his life, he is remembered as one of the city's best historical resources.

A Korean War veteran and Rockport Shoe Co. retiree, Phil specialized in living history. He performed demonstrations of ice harvesting, grain flailing, millstone dressing, making shingles and scarecrows.

He loved old tools and was president of the New England Tool Collectors Association.

His history pieces were published nationally and internationally. With his bushy white beard and faultless delivery, he was widely sought as a lecturer, and he was a popular guide on the Fitchburg Historical Society's trolley tours. He also helped conduct the society's archaeological digs for schoolchildren and kept a traveling archaeology lab in his van.

He took his ice exhibit trailer on the road in New England and New York every winter. It was during his travels that he first saw our ***Ice Harvesting Sampler***, which combines newsreel and amateur footage of ice harvesting operations in Portland, Hinckley, Mt. Desert, and Bangor. In demand by teachers of Maine history, it is one of our most popular Reference by Mail videos, thanks in large part to the enlightening commentary provided by Phil Whitney.

Diane M. Lee, filmmaker, Orland, Maine.

Talented, eccentric, vexing. She was all of these things.

She also was our friend. Lee died Aug. 27 as a result of a car accident. She was 62.

Lee frequently surprised us with her successes. She astonished everyone, including herself, when her ***Stolen Children*** took the 2001 Best Screenplay Award at the New York International Independent Film and Video Festival.

"She always came at things from a different perspective," says NHF Executive Director David Weiss. "She was smart about a lot of things and very perceptive, but zany at the same time."

Diane was our first tenant at the Alamo, where she set up her production office. She donated her films to our archives, volunteered in the cinema and passed on leads, such as grant possibilities. In turn, NHF served as a fiscal umbrella for her projects.

Long after she closed her office, Diane called often to share information of dubious urgency. Sometimes she'd pull up in front of the theater and honk her horn to get someone to come out and chat.

In an autobiography Diane shared details of her father's death when she was nine, of a childhood at the movies, and of her second wedding, at which she wore a wedding dress crocheted with $12.50 of parcel post string.

She was 43 when she enrolled in University of Bridgeport's cinema department in her native Connecticut.

Her own films screened to full houses at the Alamo. Among them, ***Who Will Say Kaddish For Shapiro?***

Even now, when the phone rings or a car horn sounds, we expect to hear Diane's voice. "She was a character," Weiss says, "but she was our character." ■

Home Movies Shake the Family Tree

When Rhode Island author and genealogist Maureen Taylor was researching an article on documenting family history with home movies, she turned to an old friend.

"I used to be the graphics curator at the Rhode Island Historical Society, which means I was also curator of their film archives," Taylor says. "Northeast Historic Film was a place to turn to for information on film-related issues."

Taylor's article, "Reel Treasures" in the June 2002 issue of *Family Tree Magazine*, features Karan Sheldon's suggestions for "reading" home movies for clues about a family's past.

The article also gives an overview of home moviemaking and shares valuable information on film preservation. Northeast Historic Film's Website is included in a list of resources.

Family Tree Magazine, geared to people who are tracing their roots, boasts 170,000 readers, mostly in the U.S.

Besides writing regularly for *Family Tree*, *New England Ancestors*, and *Ancestry* magazines, Taylor is the author of *Preserving Your Family Photographs* and *Uncovering Your Ancestry Through Family Photographs*, both published by Betterway Books.

Her experience of film as a valuable research tool made her all that more impressed with Northeast Historic Film's "innovative approach to film."

"I really enjoyed talking with Karan Sheldon. It was a surprise to discover that an archives was actually interested in home movies. Back in the 'old days', the focus was on features and television news footage and no one wanted those amateur films. As a person interested in documenting the average person's life through images—still and moving—I'm really excited by the projects undertaken by Northeast Historic Film."

For more about Maureen Taylor, see www.taylorandstrong.com. *Family Tree Magazine* is online at www.familytreemagazine.com.

From the Mail Bag

Letter from Leslie R. Murauckas, Director, Bucksport Adult and Community Education

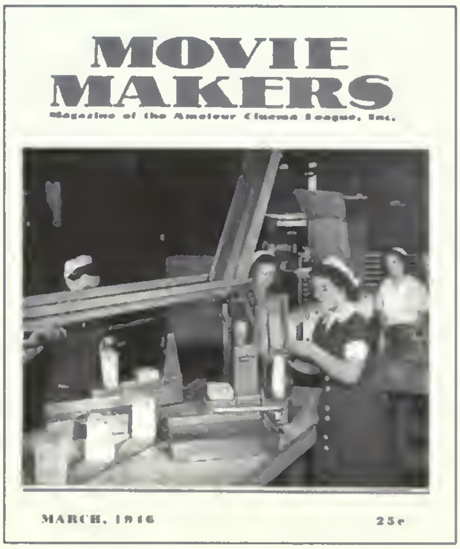
"Ever since this year's Adult and Community Education graduation on June 6th, I have wanted to write to tell you how much I, my staff and teachers, and students appreciate your repeated hospitality. As always, the theatre looked wonderful and the atmosphere was most welcoming.

I attribute much of the smoothness of the entire event to Phil and Frank who were right there to answer any questions that arose or to take care of the many details needed… You both show such dedication to doing the job right—I am impressed.

Once again, I want you all to know how much appreciated are your hospitality and work ethics, especially on this night that is the culminating point of every year of my program. Our graduates vary in age and experiences, but every year there seems to be at least one, and most often a few, whose graduation represents a first for their entire family… That is why we sometimes have graduates whose family must attend, even if the family is large; for unlike the regular graduation of seventeen and eighteen year olds, ours is composed of people for whom graduating once seemed impossible, to them and to their families. When these students attain their graduation goals, they are fulfilling more dreams than their own and serve as symbols and models for others in their families. Thank you so much for accommodating us in such a gracious manner."

SAVE YOUR HOME MOVIES! 5 WAYS TO MAKE FILM MEMORIES LAST
7 STEPS TO START TRACING YOUR SCOTTISH ROOTS
Family Tree
MAGAZINE
FREE BONUS! 5-Generation Family Tree Chart Suitable for Framing!
Chart Your Family Tree!
20 Tips for Charts & Printouts Your Family Will Treasure!
Find Your Frontier Ancestors
65 Essential Resources
PLUS! Inside TV's "Frontier House"

Amateur Movie Makers Journals



Jan-Christopher Horak, director of the Hollywood Entertainment Museum in Los Angeles, has generously donated forty issues of *Amateur Movie Makers* magazine to our periodical collection.

Amateur Movie Makers was published by the Amateur Cinema League from 1926 to 1954. It is of particular interest to NHF, which has distinguished itself as an archives that collects home movies of people who were neither rich nor famous.

The complete run of *Movie Makers* is 337 issues. Individual issues are hard to find and there are only a couple of complete runs known to exist, according to archivist Dwight Swanson. Northeast Historic Film, with the assistance of Advisor William O'Farrell, has been pursuing the full run. With Horak's gift we now have over 75% of the published copies of the journal.

The magazines are a useful resource for film researchers. A California man researching Kodak's first movie camera recently found an elusive article about the camera in NHF's collection. And Swanson relied heavily on the magazines for an article about Rochester, New York's early amateur filmmakers.

"I think you are one of the major research centers for amateur film in this country and these magazines will be better used in your public space than in my private one," Horak said.

The Value of Home Movies

by Liz Coffey

A graduate of the L. Jeffrey Selznick School of Film Preservation, Coffey is a veteran of Northeast Historic Film and is now working with television newsfilm at Rhode Island Historical Society.

Home movie making gained popularity in the 1920s, which means there is amateur moving image documentation of people, places, and events for most of the 20th century. Starting as a rich person's toy, home movie equipment in time became cheaper and more accessible to the average American, which in turn led to a more diverse visual record of the century. Many home movies are in color, made at a time when photographs, newsreels, and television programs were generally black and white.

Although a rich resource, home movies are often overlooked by people who would benefit by their use.

Increased use of home movie by scholars faces two main obstacles: people who should watch them don't and institutions that should collect them are not.

It's All About Education

The main issue is one of education. Using home movies as an historical resource is a relatively new idea, one few researchers have considered. Social historians investigating styles, social mores, and details of family life, historians researching a particular region, and film historians in general would all benefit immensely by using home movies.

Why are home movies not in the historical canon along with photographs? Motion picture film is certainly younger than photography, by about 50 years, but the two are not so different. Home movies are very much like moving snapshots.

The relative awkwardness of film viewing when compared with looking at photographs has certainly contributed to the non-use of film in many historical institutions. Guardians of historical data (archivists, librarians, etc.) have also not had training in caring for and promoting the use of film.

Until regional film archives like Northeast Historic Film spring up in all corners of the country (and researchers know to visit them), historical societies and regional (non-film) archives should be collecting home movies.

Too Intimate Records?

Historical societies that rely on donations to make up their collections find people seldom donate photographs of family members who are still alive or easily identifiable. The last half of the 20th century is often the weakest portion of a collection.

However, with home movies, if the family had a video or DVD copy of their film made, they would be more likely to donate the original. Without publicity promoting donations, home movie holders may not think to donate.

Another problem presented to institutions when it comes to collecting home movies is that these records are intimate—perhaps considered by many people to be very personal and therefore not of any interest to collecting institutions nor researchers.

The main problems facing non-film archives with film collections are storage conditions, education, and that all-pervasive enemy of progress, funding. Proper storage for film requires low temperatures and low relative humidity, conditions which are not quite the same needed for paper and photographs, and therefore scarce at these paper-heavy institutions.

Curators, archivists, conservators and historians employed by these repositories often have had no experience with film. This makes them less likely to want to engage.

Providing Access Is Expensive

Probably the biggest problem facing film in non-film archives and historical societies is that of access. Many archivists want to avoid providing access to original material, fearing damage. This requires that films be transferred for patron access, preferably to VHS or DVD, which are convenient for public use. This is expensive work for a large collection, and since there is not currently a lot of demand for home movie viewing, it is generally a low priority.

If the institution decides to allow the original material to be accessed, equipment is needed to view the film. Tabletop viewers like Moviscops give limited image quality and are rarely at the right speed when hand-cranked. Flatbed viewers such as Steenbecks are expensive and take up a lot of space. There is potential for damage to the original material with this equipment.

Invisible to the public, home movies are ignored. Without demand for their use, the funding for home movie projects will remain low.

Needed: More Regional Moving Image Archives!

One solution to the problem of home movie collections and access is for regional film archives like NHF to pop up all over. Aggressive collecting, outreach, and liberal access policies are important building blocks for this plan. The films need to be handled by experienced film archivists, stored in vaults under proper conditions, and focused on as valuable historical artifacts.

Those of us who care about home movies and wish to see them looked after need to promote their use. Without people who want to watch them, their future is uncertain. Education needs to start at the top. People in library schools and other professional programs need to start learning not only how to handle film, but how to use it as a historical resource. A new generation of historical research assistants schooled in the art of film handling will help ensure the future of home movies. ■

For more on home movies, visit our Website: www.oldfilm.org

Phil Yates

Continued from Page 3

close. I was just going to get the ball rolling."

The Alamo was a wreck of a boarded-up shell when NHF bought it. One of Yates's first major projects was to insulate the roof. "You would turn up the thermostat all the way and the highest the temperature got was 60 degrees."

Digging out the dirt basement proved to be his biggest challenge. "I spent a month on a small backhoe," he says. "It rained and rained and rained, and there was a virtual river running through the building and water would squirt out the walls."

A voice for quality construction, he is pleased to find support for his recommendations, such as oak trim on the cinema ramps and granite window ledges, as in the original structure.

"When you build a place like this, you should build it like a monument because people are going to see it long after you're gone," he says. Besides, durable materials are "just common sense. You save money in the long run."

Yates's current focus is the new Conservation Center, where is he is the man with the answers to the construction crew's questions. "I've listened to people talk for ten years about the dream, so I know just how things are supposed to be."

Yates directed technical services for four years. He also found and rebuilt our 1950s Manley popcorn machine.

Yates is a skilled projectionist, tending the two mammoth Super Simplex projectors during every screening.

"I think this is probably one of the best ideas since sliced bread, this idea of preserving people's old movies," he says. "It's a wicked good idea." ▪

Collections: Movie Queen Mania

The folks in Van Buren finally know what's in the can: a 1930s movie queen.

The Movie Queen, Van Buren, that is. The 16mm film had been passed from person to person ever since it surfaced in the Van Buren Rotary Club some years ago.

"No one had any idea what was on it because there was no way to show it," says Daniel Lapointe, who decided to satisfy everyone's curiosity by sending the reel to NHF for transfer to videotape.

While assessing the movie's condition, archivist Dwight Swanson noticed similarities to the Movie Queen series shot around New England by Boston filmmaker Margaret Cram or Margaret Cram Showalter in the mid-1930s.

Lapointe, who works in Van Buren's economic development office, agreed to donate the original footage to NHF, bringing our collection of Movie Queens to eight.

Meanwhile, the video has been a conversation starter in Van Buren, where Lapointe has been showing it to elders in hopes of identifying the all-local cast. "Some of them saw their fathers or grandfathers," he says. "And they were really interested in the scenes from the old days."

The Van Buren Movie Queen and the Boy Scouts. Frame enlargement by Dwight Swanson

A Bustling Town

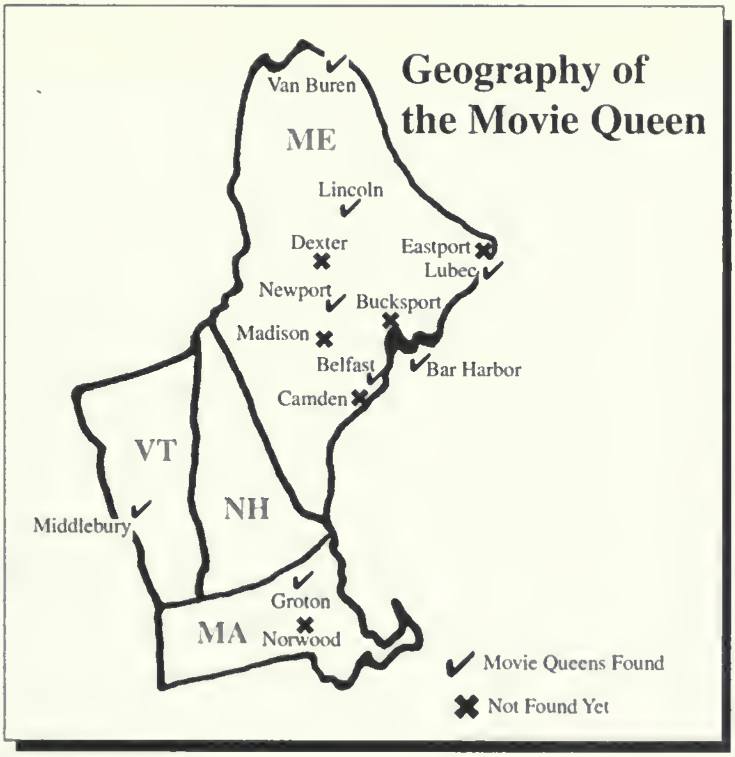
The Van Buren film offers a rare glimpse of the community, its people and businesses circa 1935. It begins with townspeople eagerly awaiting the movie queen at the railway station. The Boy Scouts, who benefited from the project according to signs displayed in the movie, march down Van Buren's streets, followed by the Silver Bell marching band in spanking white uniforms, and cars bearing dignitaries.

The film differs from other Movie Queens in that the actress is not kidnapped and rescued by a handsome local hero.

Lapointe says the film depicts Van Buren during its economic heyday, when 34 lumber mills kept the town humming. A few scenes were shot in St. Leonard, New Brunswick, evidence of the closer ties the towns once shared.

"The first time we saw it, I was really excited," Lapointe says. "We hadn't had a clue of what was in there, and we recognized some people right away." He is arranging for a public screening at the Van Buren Public Library. ▪

Geography of the Movie Queen



Grants in Action

Bruce Cole, Chairman of the National Endowment for the Humanities, has a message. It came in the letter announcing the NEH's award of a Challenge Grant to improve our conservation facilities and expand our education programs. "We are delighted to be a funding partner for this exciting endeavor, and I hope others will join with us in supporting the enrichment of the humanities in America."

"This is a high honor: yours is one of only two specialized programming entities to receive such an award in fiscal year 2002. Your proposal was reviewed by historians and other individuals with experience in public programming, preservation, and long-term programming for the humanities. These evaluators were especially impressed with the excellent humanities resources in your organization's moving-image archives."

So, heed Cole's word, and please help us meet the NEH Challenge. As of September we have raised enough to qualify for the first and second years of the three-year challenge. We must raise another $250,000 to release the third year. Your gift of any size will help us reach this goal. Please use the donation form on Page 14.

NFPF Funds Cineric Preservation of Camp Films

Northeast Historic Film received a National Film Preservation Foundation grant of $3,820 to preserve three reels of film from the ***Wohelo-Luther Gulick Camp Collection***. The camp is located on Sebago Lake in Raymond, Maine. Wohelo, whose name is taken from the first two letters of the words "Work," "Health" and "Love," was founded by Dr. Luther Halsey Gulick and his wife Charlotte Vetter Gulick in 1907. The Gulicks helped found the Thetford Girls, a forerunner of the Camp Fire Girls organization (now called Camp Fire USA) "to consider ways and means of doing for the girls what the Boy Scout movement is designed to do for boys." Wohelo is in fact two separate but related camps, Little Wohelo for girls age 6-12 and Sebago Wohelo for girls age 12-16. Wohelo was—and still is—a traditional summer camp with activities that include sailing, swimming, canoeing, crafts and tennis, and in their own words, it is "a rustic environment close to nature and away from the conveniences and complications of the modern world." Through the NFPF grant, NHF will be preserving a 35mm nitrate promotional film from 1919, as well as two 16mm reels of camp activities shot by Mrs. Gulick in 1926 and 1927. Laboratory work for the new negatives, prints and video copies will be done at Cineric, Inc.

Davis Family Foundation and Maine Humanities Council

The Maine Humanities Council supported our summer programs with a grant of $5,000. Our final report has been submitted.

The Davis Family Foundation has received a report on our year of work on the Online Collections Guide, supported by their $15,000. See Page 13.

New England Foundation for the Arts Expeditions Program

On November 6, in Lowell, Mass., we presented at the New England Foundation for the Arts (NEFA) Idea Swap Conference. NEFA Creation and Presentation Fund Manager Wayne Self came to Bucksport to invite us to be part of the new Expeditions Planning and Touring program. Our offering? ***The Making of an American, films with live piano by Martin Marks***. To find out more about Expeditions visit www.nefa.org. For details of our collaborative tour of early film in New England write Karan Sheldon, karan@acadia.net.

New Members and Members Renewed at a Higher Level Since the Summer 2002 Moving Image Review.

Call 800 639-1636 to join, upgrade or renew!

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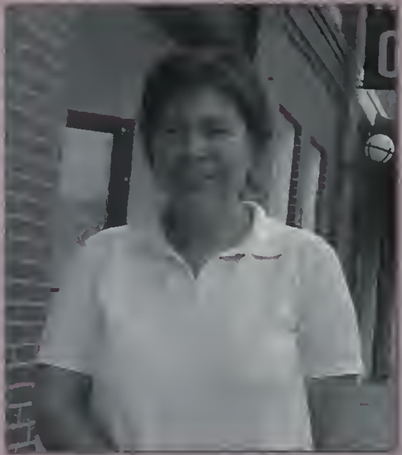

Karen Shopsowitz, photo by Marc Landau.

Eminent (and Fun) August Presenters

Northeast Historic Film's ***The Fall of Jerusalem***, a tinted silent notable for its excellent condition, offers lots of hints, but alas, nothing conclusive about its origins, says film scholar Jan-Christopher Horak.

Horak introduced the enigmatic film at its preservation premiere in August.

The night before, Karen Shopsowitz showed ***My Father's Camera***, a delightful history of home movies that draws heavily from NHF collections.

In ***The Fall of Jerusalem***, from the Alan Kattelle Collection, the Babylonian siege of Jerusalem takes place against a backdrop of off-the-battlefield intrigue. Pianist Sylvia Moscovitz accompanied the movie's first screening since the 1920s.

Acting styles, costumes, sets and the subtlety of the love story suggest that this ***Fall of Jerusalem***, which differs from other known interpretations of the Bible story, is European, not American. Indulging a hunch, Horak zeroed in on Germany, and said the love-struck lieutenant may well be Ernst Deutsch, a popular German actor who went on to play Nazis in many American movies.

The movie was distributed by Wholesome Film Service Inc. of Boston in 1925 when biblical epics were riding a wave of popularity led by Cecil B.` DeMille's ***The Ten Commandments*** (1923).

Jan-Christopher Horak, photo by Marc Landau

Horak is director of the Hollywood Entertainment Museum in Los Angeles and editor of *The Moving Image*, the scholarly journal of the Association of Moving Image Archivists.

My Father's Camera

To make her award-winning National Film Board of Canada documentary, Shopsowitz drew from her father's home movies, weaving them into a narrative that is part cultural history, part personal reminiscence.

Shopsowitz used footage from Col. F.B. Richard's ***Snow White***. Other NHF footage includes ***From Stump to Ship***, O.P. Geer's ***Poem of Montclair***, scenes from the Archie Stewart Collection including a Ku Klux Klan parade, Hiram Percy Maxim's ***Mag the Hag***, and Meyer Davis' ***Miss Olympia***. ■

Education: Laptop Roundtable, Archival Footage in the Classroom

The laptops are here! The laptops are here! Now what are Maine seventh-graders going to do with them?

Teachers will find ideas and practical advice for digital video production in a report published by **The iMovie and Archival Footage Roundtable**, which met in July at Northeast Historic Film.

Nearly 17,000 seventh-graders received Apple iBooks in September through the Maine Learning Technology Initiative. Another 700 laptops were distributed to students and teachers at nine demonstrations schools in the spring, and eighth-graders are due to get laptops next year.

Apple iMovie software, which comes on each of these machines, allows students to edit moving images and sound into videos that can be shared with others. In light of NHF's immense resources of footage available for study and reuse, we invited educators, filmmakers, archivists, and computer experts to the Roundtable. The day was supported in part by a grant from the Maine Humanities Council.

Discussion covered technical issues, visual literacy and the reuse of archival footage. "It was really useful to get people from the technical perspective and the educational perspective together," said Rick Barter, a technology specialist from Conners Emerson School in Bar Harbor.

The resulting report includes recommendations such as what to look for in a digital video camera and technical specs for scanners, lighting, external hard drives, projectors and other equipment for video production, accessing and presentation.

In addition, the report provides a framework for developing curriculum content, such as discussions that surround moving images. Classroom needs are identified (swift and easy access to archival materials is one) as well as ways organizations like NHF can respond to those needs (deliver sample visual materials over the Internet).

Finally, the participant roster serves as a high-level resource list for those seeking information and advice.

"I think we pulled together something that is very practical and useful," Barter said. "The report offers several layers—basic, intermediate and advanced—for getting kids started in making movies. It should be very helpful."

If Conners Emerson School is any indication, teachers are excited about the possibilities of digital videography. One geology teacher has already produced a virtual field trip to Cape Rosier. And some eighth-grade teachers plan to tap NHF archives as they tackle Maine studies (Conners Emerson was an exploration school last year, so eighth-graders already have their laptops).

Sheldon and teachers discussed the report at the Maine Association of Middle Level Educators annual conference at Sugarloaf in October. The report is available online at www.oldfilm.org and www.mainelearns.org. ■

Summer Symposium & Silent Film Festival

Experts from diverse disciplines looked at ways amateur film is used, and more importantly, ways to think about it in depth at NHF's 2002 Summer Film Symposium, *Close Readings: Seeing Amateur Film in Important Ways.*

"You had film scholars, preservationists, filmmakers and teachers," says Janna Jones, who is evaluator for the funder, the Maine Humanities Council. "It's rare to have theorists and practitioners in the same place, all with equal respect for one another's expertise."

Jones, a University of South Florida Communications and English professor researching a book about the cultural implications of film preservation, was equally impressed with the festival, *North Woods Dramas: The Forgotten Genre*, which preceded the symposium at the Alamo Theater in July.

Film Symposium 2002

"We're moving toward creating a method for interpreting amateur films," Jones says. "This is a new field, and you have people who are on the cutting edge defining the parameters."

Moderator Mark Neumann, a University of South Florida Communication professor, opened the symposium with an overview of the state of home movie research.

Rick Prelinger addressed the philosophic challenges of public access facing archives in the digital age. Vast amounts of his collection are now online.

Barbara Greenstone, Technology Literacy Integrator at Mt. Ararat Middle School in Topsham, Maine, showed how students used NHF footage.

University of Maine History Professor Martha McNamara uses ***From Stump to Ship***, a 1930 film shot by Maine lumber company owner Alfred Ames, and the documentary ***Woodsmen and River Drivers***, in her classes to generate discussions about the authenticity of recorded histories.

Jeffrey Ruoff, a film historian and documentary filmmaker at Dartmouth College, showed clips of his documentary based on footage shot by a Japanese college student in America in 1927. Kiyooka Eiichi's record of his forty-day road trip in a Model T is a unique vision of the American landscape.

Megan Shaw Prelinger talked about using amateur film as an historical and ethnographic record, focusing on footage of the 1941 Pendleton (Oregon) Roundup, a frontier exhibition featuring rodeos, horse races and Indian dances.

Participants watched projected 1971 home movies of the Yeckley family, brought by Greg Pierce of Orgone Cinema and Archive in Pittsburgh.

Blair Foster, an associate producer on ***The Perilous Fight: World War II in Color*** (see Page 1), spoke about the way amateur footage grounds the PBS documentary series.

Silent Film Festival 2002

North Woods Dramas surprised Jones by offering much more than movie-watching. "NHF is creating performances that are really engaging," she says.

From Stump to Ship, screened at its original frame rate with live narration by David Weiss and fiddling by Bill Schubeck, was a knock-out.

That same evening, Stuart Paton's deep woods thriller, ***The Conflict*** with Priscilla Dean as the log-riding heroine, featured David Cadigan and Sharon Jackiw performing a new translation of the Czech intertitles by David Powelstock, a University of Chicago professor.

Philip Carli comments on ***The Conflict***. "It is the strangest of the logging films." Carli suggests Paton's Universal colleague, Tod Browning, may have had a hand in the "strange and very gothic melodrama." Browning, best known for ***Dracula*** (1931) and ***Freaks*** (1932), could even have started ***The Conflict***, but he would have been riding the downward spiral of alcoholism that eventually cost him his job.

The opening film, ***Valley of the Giants***, from UCLA attracted the largest audience—110 people. Music was by Clayton W. Smith and the Bon-Ton Salon Orchestra.

Name 2003 Film Festival

Silent Legends… Silent Stars… Who's that Star?… Cooler Than You… Then Came Swanson… Wait! You can do better than this.

We want you to name the 2003 Silent Film Festival, set for Aug. 15 to 17 at our Alamo Theatre. The theme is "silent films stars you've heard of, but may not have seen (recently)."

The idea was suggested by board member Jim Phillips after the 2002 Silent Film Festival, when Karan Sheldon introduced ***Mantrap***, starring Clara Bow, the Hollywood sex symbol—and a fine actress besides. "How many of you have heard of Clara Bow?" Sheldon asked.

Most of the people in the hall raised their hands.

"How many of you have ever seen her on screen?" Two people raised their hands.

The 2003 Silent Film Festival will be an opportunity to discover what the fuss was about. We'll have Clara Bow's ***It*** (1927), the movie that made her the "It Girl," which is to say a woman with—dare we say it—sex appeal.

Clara Bow, courtesy Kino.

Other silent stars you may not know intimately: Gloria Swanson, Lon Chaney, Lillian Gish, Charlie Chaplin, and one of our favorites, Mary Pickford. In 2003 we are offering two full festival days and three evenings, instead of a string of evenings as in past summers. Less car time! More ecological!

So, silent film buffs, trivia lovers and punsters, start making those word associations that will yield the perfect title for the 2003 Silent Film Festival. The best name wins its creator a festival pass and free concessions.

Evocative and Haunting Footage

Continued from Page 1

strategy," says NHF Executive Director David Weiss. "We are primarily focused on our region, but there are times when people from outside need regional images. It also brings operational revenue that's essential to keeping our doors open."

Armed with a database containing hundreds of clips from NHF collections, Corbis Motion fields requests and handles the negotiations and licensing details that would otherwise distract NHF from its primary mission as an archives serving the people of northern New England. "We reserve the right to handle all stock footage requests from our region," Weiss says. "That allows us to negotiate fees to benefit low-budget independent productions in New England."

Besides feature films, commercials and broadcast programs, Corbis' clients include advertising firms and corporations looking for footage for a meeting. Clients typically have a project idea, to which sales representatives respond with a reel of possibilities.

"Sales reps also try to anticipate the needs of our clients so they are thinking about using footage before they start their project," says Heather K. White, who once worked closely with the New York firm as an NHF staffer and is now on the Corbis payroll. "They try to get the images out there to spur ideas."

Home movies are especially popular for evoking warm feelings, says former Sekani sales rep Janice Kambara. An Amtrak promotion on visiting family and friends "was built around" Meyer Davis' footage of a picnic and three-legged race. Likewise, Archie Stewart's 1930s Florida road trip was a perfect match for a Florida Keys Scenic Highway commercial. "I love the footage from Northeast Historic Film," Kambara says. "It is so exceptional."

Broadcast and Distance Learning

The Maine television collections are also being mined. Footage of the 1980 lockdown at Maine State Prison was purchased for the History Channel documentary series ***The Big House***. And a 1960s Vietnam War protest, shot by Bangor television station WABI, appears in the multi-media distance learning course ***On Common Ground: Framework for Democracy***, produced by Intelecom and McGraw-Hill.

The Perilous Fight

Years ago, Martin Smith and Karan Sheldon met on ***Vietnam: A Television History***, produced by Boston PBS affiliate WGBH-TV, so he went directly to the source when he needed amateur footage for ***The Perilous Fight***. "I have known about the work of Northeast Historic Film since it was established and have tried to keep in touch, in no small part because I was convinced that it might one day provide jewels for one of my productions—and it has."

About four minutes of NHF footage appears in ***The Perilous Fight***, a co-production of PBS affiliate KCTS in Seattle, and Carlton Television and TWI in Britain.

The Perilous Fight already aired to critical acclaim in Britain as ***America's War***. It is a companion to ***The Second World War in Colour***, which was driven by film researcher Adrian Wood's successful search for color records of the war.

Smith admits he hesitated when asked to be an executive producer of that first series. "The notion of the starting point being 'What color film is available?' instead of 'What are the important topics?' struck me as somewhat perverse. However, the truth is that, thanks to the National Archives and Records Administration in Washington, D.C, and to smaller archives, including Northeast Historic Film, enough material has been collected, and it is possible to make programs which throw new light on subjects previously only seen in black and white."

More than half of the material used comes from official sources. "Nonetheless, the films would have nothing like they impact they do without the unofficial coverage held in smaller archives and institutions, not to mention the collectors and enthusiastic amateurs," Smith says. "We use several minutes of very striking film which only exists because a sharp-eyed collector saw film cans piled up in the street for garbage collection."

Martin Smith

Valuable Information About the Past

"There are lots of art historians who pore over single pictures and prints to glean clues and information about the past," Smith continues. "Just think how much more valuable motion picture film will be for future historians of the 20th and 21st centuries. So whatever you do, don't put out your old movies with the garbage. Offer it first to an archives or museum. No matter how ordinary it may appear, to someone in the future it may be very revealing. When in doubt—don't throw it out!" ■

A Vital Network

Continued from Page 1

Runner, or our weekly Archival Minutes?

And out in the world, colleagues in preservation and programming, extending the reach of our preservation work, for example:

Portland Museum of Art, March 13, earning a livelihood and the nature of the film record, "You Work, We'll Watch."

National Gallery of Art, a spring matinee of favorites from Northeast Historic Film collections.

The Film Society of Lincoln Center, October 25 & 26, Gillian Anderson conducts for ***The Making of an American***.

Missed it? Don't wait for *Moving Image Review*, find calendar updates on our Website: www.oldfilm.org ■

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Karan Sheldon, Blue Hill Falls, Maine
Co-founder of NHF. Advisory board member, Maine Folklife Center. Member, Maine Film Commission.

Nathaniel Thompson, South Portland, Maine
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, Maine
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Conducting her reconstruction of the orchestral score for ***Wings***, with sound effects by Adrian Johnston, at the Academy's Samuel Goldwyn Theatre, May 16, 2003. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, Me.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, History, Virginia Commonwealth University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, Va.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 12 books, including *Who Owns the Media?* winner of the Picard Prize for the best book in media economics, and *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, Md. & Allenspark, Co.

Alan Kattelle, author of a history of amateur film, *Home Movies - A History of the American Industry 1897 - 1979*, and cinematographic researcher. Hudson, Mass.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Former member, board of directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, Mass.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, Maine.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

Web: Online Collections Guide

Wonder if we have footage of, say, old Bar Harbor? Satisfy your curiosity with a visit to our Website, **www.oldfilm.org**.

Our new *Online Collections Guide* (OCG) provides access to descriptions of the hundreds of moving image collections in our archives.

Updated, searchable and expandable, the online guide is a vast improvement over the booklet version which, like many publications, was out of date by the time it went to press. More than 100 collections have been added since the guide was published in 1995.

We are even more excited by the future the new guide represents. The database is the Web equivalent of the Conservation Center we're building behind the Alamo: both are to the highest standards and both have plenty of room for growth.

The database is our foundation for future Web-based operations, such as Reference by Mail transactions, sample clips, even movies for free viewing, downloading and reuse. Just as the Conservation Center allows us to better collect and preserve moving images, the database is essential to our commitment to make those holdings publicly available.

"This really provides a Website visitor with a virtual experience of visiting Northeast Historic Film, searching the collections and, if they see something they like, taking it home with them," says Webmaster Marko Schmitt.

Using the Guide

The OCG has more than 300 audiovisual collections, some as small as a single short movie, others as large as thousands of feet of television news film.

The *Online Collections Guide* permits searching by collection name, accession number or date. Advanced searches may be conducted by a keyword or phrase—a specific town or person, for example—or by a combination of parameters, such as date, location, subject and genre. Or, you may browse an alphabetized scrolling index of all the titles.

So if it's Bar Harbor you want, simply enter "Bar Harbor" in the text or location fields. Your search will yield a list of nine collections that contain moving images of the coastal resort town. Click on each collection to pull up a summary of its content, as well as details about total footage, primary format, supplementary media and more.

In the near future, each description will be illustrated with a still image. And, if a videotape is available through Reference by Mail or purchase, you'll soon be able to make that transaction online.

Every visit to the *Collections Guide* is different from the last. On the welcome page, a list of new collections, with links to descriptions, is continuously updated as new holdings come in. On the same page, a randomly chosen featured collection changes hourly.

Yay Team!

NHF has, in effect, two *Online Collections Guides*: the public pages on the Website and administration sections accessible only to staff for curatorial work.

The project was funded in large part by a $15,000 Davis Family Foundation grant, a sum matched by NHF in staff time and equipment. The effort was launched with an eye on the Association of Moving Image Archivists' Moving Image Gateway Project, a coordinated effort to create standardized catalog records at moving image archives worldwide and put them online (see **www.amianet.org**).

In addition to Schmitt, our team includes archivist Dwight Swanson, who manages the content and updates it daily. Systems administrator Arthur "Heavy" Montgomery ("It's OK, even his mother calls him Heavy," says Marko) manages the hardware so our computers "talk" to each other. Our programmer is Marc Garrett who, thanks to the wonders of the Internet, did his job from New York, Washington D.C., Atlanta and Australia, finishing up in Singapore.

Next: A Lot More Digitizing

Another $250,000 must be raised for the next phase, which involves digitizing clips for online viewing, as well as permitting online transactions such as videotape rental and purchase.

Also, expect to see item-level searches—that is, searches that will yield descriptions of the individual films and artifacts that make up each collection.

We want to hear from you, too. Try out the Guide and let us know what you would like to see. Customer reviews of videotapes? Links to lesson plans? Feedback on how the footage has been used? Email or call with comments and suggestions: info@oldfilm.org. 207 469-0924.

Web Visits Double in a Year

The number of people visiting the NHF Website, **www.oldfilm.org**, has doubled since a year ago.

Usage statistics show 9,200 "hits" a day when school is in session (May 2002) and an average of 8,196 daily hits, or visits, at www.oldfilm.org in August 2002—compared to 3,981 daily hits in August 2001.

"While the statistics don't indicate unique users, they indicate usage, so they are exciting in that way," says Webmaster Marko Schmitt. Current software, he explained, does not distinguish repeat users from unique, or individual, users, nor does it reveal how visitors are finding our site.

We might conclude that our partnership with Time Warner Road Runner of Maine is at least in part responsible for the surge in Web visits, said Chad Gilley, content editor for Road Runner. The Road Runner home page, **www.aroundmaine.com**, receives 45,000 page views a day, and some of those visitors are almost certainly following links to www.oldfilm.org after they watch NHF video clips, Gilley said.

The Online Collections Guide software will allow us to retrieve more refined statistics about who is visiting our site, including the number of individual users and pages that attract the most interest.

Our Donation to Northeast Historic Film's Capital Campaign

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Gifts of $300 or more will be permanently acknowledged at the Alamo Theatre in a beautifully designed display.
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Recent Moving Image Collections to September 2002

Anchor of the Soul Collection, 16mm film and Betacam SP videotape, *Anchor of the Soul*
Belfast Historical Society Collection, Betacam SP videotape, *Belfast Movie Queen Clips*
Ben Blodget Collection, Betacam SP videotape copy of amateur films
Alison Booth Collection, 16mm film, *The Silent Enemy*
Ivan Braun, Jr. Collection, 16mm film, *Univ. of Maine at Tangerine Bowl*
Paul Brouillard Collection, 8mm and Super 8 amateur films
Mark Butterfield Collection, 35mm film, *Souvenir of North Conway*
Camden Public Library Collection, 16 mm film, *Maine Harbor Town*
Camp Pasquaney Collection, ¾-inch videotape, *Pasquaney*
Cary Library Collection, ¾-inch videotape, *Houlton Air Force Base Parades*
Cochrane/Koski Collection, ¾-inch videotapes, *Allagash Canoe Trips, 1953-1958*
Capstaff/Dennen Collection, 16mm amateur films
Larry Comstock Collection, Betacam SP videotape copy of *New England Fisheries: Cod*
Georgena Comtois Collection, 8mm and Super 8 amateur films
Mark Disilvestro Collection, VHS videotape copy of amateur films
John Dougherty Collection, ¾-inch and Betacam videotapes
Jessica Gordon Collection, miniDV videotapes, *Bucksport Middle & High School Soccer*
Jim Henderson Collection, 8mm amateur films
Hohmann Family Collection, 8mm and Super 8 amateur films
Amory and John Houghton Collection, 16mm amateur films
Jericho Historical Society Collection, 16mm film, *The Old Red Mill*
Daniel Lapointe Collection, 16mm film, *Van Buren Movie Queen*
Leadbetter Collection, 16mm film, *Spool Mill Footage*
Alan Lewis Collection, 16mm film, *Unidentified Fishing Footage*
Library of Congress Collection, ¾-inch videotape
Maine Maritime Academy Collection, 16mm and 35mm educational and training films
Maine Medical Center Collection, 16mm medical films
Maine State Library Collection, 16mm industrial film
J. Normand Martin Collection, 16mm film, *The Quiet Frontier*
Virginia McGaughran Collection, 8mm amateur film
Geoffrey McKonly Collection, 35mm amateur film
MeadWestvaco Collection, 16mm industrial films
Betsy Montandon & Keith Davison Collection, Super 8 amateur film
Harold E. Nelson Collection, VHS videotapes, amateur documentary footage
New Film Company Collection, 16mm films
New Hampshire Public Television Collection, VHS videotapes
New Zealand Film Archive Collection, VHS videotape, *A Daughter of Dunedin*
William O'Farrell Collection, 35mm advertising film
Orgone Cinema and Archive Collection, Super 8 amateur films and *Maine Harbor Town*
Orton Family Foundation Collection, VHS videotapes
James A. Phillips Collection, 16mm film, *Sunrise at Campobello*
Karen Saum Collection, Betacam SP and VHS videotapes, copies of amateur films and *LD 430: An Act to Prevent Discrimination*
Don Saunders Collection, 35mm films
Scottish Screen Archive, 16mm film, *A Window on American Education*
Tom Slattery Collection, 8mm amateur film
Nicholas Smith Collection, 16mm film, *Maliseet Basket Making at Woodstock, N.B.*
Snowden Family Collection, 8mm amateur films
Univ. of New Hampshire Collection, 16mm film, *The Flooding River*
Russ Van Arsdale Collection, ¾-inch and VHS videotapes
Arthur Verow Collection, VHS videotapes
Vinalhaven Historical Society Collection, 8mm and Super 8 amateur films
Phil Von Stade, Collection, 16mm, 8mm and Super 8 amateur films
Vose Family Collection, 16mm and 8mm amateur films
Harold Wasson Collection, 8mm amateur film
Zac Weinberg Collection, VHS videotape, *Shipoopi Showdown*
David Weiss Collection, ¾-inch videotape
Aagot Wright Collection, 16mm amateur films
Philip Yates Collection, 16mm film and 35mm educational films and newsreels
Ronald Yates Collection, 8mm amateur films

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 70 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! (Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.)

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ Individual Member, $25 per year. All benefits listed above.

☐ Educator/Student Member, $15 per year. All benefits listed above for teachers, homeschoolers and students at any level.

☐ Nonprofit Organization, $35 per year. All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ Household Members, $50 per year. All benefits listed above apply to everyone in your household.

☐ Associate Members, $100 per year. All benefits listed above plus two more free shipments of Reference by Mail videos.

☐ Corporate Membership, $150 per year. All benefits of Associate Membership.

☐ Friend, $250 per year. All benefits listed above plus four extra free Reference by Mail shipments.

☐ Patron, $1,000 per year. All benefits listed above plus a wide choice of select premiums.

If you would like more information about our Membership programs
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Or fax to 207 469-7875.

Your dues are tax-deductible to the extent allowed by law.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

The Reference by Mail catalog is available through NHF's website. Go to www.oldfilm.org.

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What is Preservation Without Access?

By Jane Donnell, Distribution Manager

"I don't watch anything else." "I get one every year." "I'll take a catalog to our local library." "I worked in the woods; I'd like my grandkids to see what it was like." "What have you got that's new? I've got quite a collection of these tapes at home." "Give me another copy of ***Dead River***; I had one but the wife got it in the divorce."
Overheard at the NHF exhibit at the Fryeburg Fair Farm Museum

From the earliest days at NHF people at screenings and live events asked, "How can I get a copy?" NHF Distribution was created to answer that question. Offering videotapes for sale and loan soon became a cornerstone of providing access while generating revenue for the fledgling nonprofit. Today the goal remains to provide wide access—and there are new ways to achieve that goal.

Barns: Legacy of Wood & Stone. *Courtesy of Cushman & Beckstrom Inc Vermont Public Television.*

New Formats
We have just completed our first DVD, ***Dead River Rough Cut Director's Cut***, authored by Cinepost in Atlanta. They were willing to take on an unusual project and delivered a fine product including full-motion menus. The latest thing! We will expand the line of DVDs, but never fear, we're not ready to abandon VHS.

Electronic Frontiers
Distribution has been working to keep up with changes in technology. At Amazon.com's request we added bar codes to our products. In addition to the 100-plus stores around New England that carry our tapes, we offer online shopping at www.oldfilm.org as well as through the Websites of dozens of our wholesale accounts.

Two New Paper Catalogs
Many people still like a good old-fashioned paper catalog. So we have just published a new 16-page catalog of our line, Videos of Life in New England, with 14 new titles as well as 58 old favorites. Our other catalog is the video loan list, Reference by Mail, with more than 300 titles. In the new edition we've included prices for those titles that can be purchased too. After all, if you fall in love with ***Barns: Legacy of Wood & Stone***, wouldn't it be nice to give a copy to someone?

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Northeast Historic Film

MOVING IMAGE REVIEW

Forbes children from 28mm family film. See Page 13. This collection will be discussed during the Summer Symposium by archivist Dwight Swanson.

National Film Registry Addition

What does ***From Stump to Ship***, the 1930 logging film, have in common with Hollywood classics ***Sabrina*** and ***In the Heat of the Night***?

All are recent additions to the Library of Congress's National Film Registry, which may be to the world of film what the National Register of Historic Places is to the built environment. The Registry recognizes films of "cultural, historical or aesthetic significance" and emphasizes the importance of preserving them "for all time."

Stump was selected because it captures an era in northern New England history and because of the way it reached the public.

"It is a textbook case of how to make a collection available and affect public opinion and understanding of what an archives does," says Stephen Leggett, coordinator for the National Film Preservation Board, which advises the Librarian of Congress on Registry nominations. "It's an illustration of how a film preservation project can have an impact on an entire region."

Librarian of Congress

After evaluating hundreds of nominations from film scholars and fans, the

Continued on Page 10

Summer Symposium: Advancing Education, August 8 & 9

Sight, sound, and words. Moving images use all three to immerse audiences in powerful cultural, historical, aesthetic and, of course, entertaining experiences. Yet moving images — particularly amateur films and other documentary records — are as yet underutilized as educational resources. They are too often conspicuously absent from mainstream libraries and historical archives and rarely tapped as primary source material by students and researchers.

NHF's Summer Symposium, ***Toward Access, Interpretation and Understanding***, will focus on moving images as educational tools. Topics range from the practical (improving access to obscure film formats) to the scientific (how home movies may enhance our understanding of psychiatric disorders).

The Symposium takes place at the Alamo Theatre Friday, August 8, and Saturday, August 9. Mark Neumann, associate professor in the Department of Communications at the University of South Florida, will moderate.

This is the fourth year for the gathering, which consists of presentations interwoven with discussions, screenings, and good food.

Snowden Becker, editor for interactive programs at the J. Paul Getty Museum in Los Angeles, will discuss how home movies have inspired theories about disorders such as autism and schizophrenia and sparked debate about their use in psychotherapy. She will explore ethical questions facing archives when home movies are examined by an audience — the medical community — that was never meant to see them.

Becker will screen ***Natural History of Psychotic Illness in Childhood***, a case study that used home movies, a family photo album and a mother's diary as supporting documentation of childhood psychosis. She is seeking permission to screen a home movie of gay singer-songwriter Rufus Wainwright in childhood.

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Virginia Wright, writer and editor.
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E Mail oldfilm@acadia.net
207 469-0924

Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

The Community Advisory Committee described in the adjacent column plays an important role in helping us run a responsive and financially viable 125-seat community cinema. But I must admit that there is a tension between the great suggestions we get from people, including those who never cross our threshold, and the necessity to run the facility in the black. The committee is part of the dialogue.

Financial considerations, sadly, make many ideas impossible and that can be frustrating for us all. We tried a Thursday night series of foreign, independent, and documentary films. It was a much loved addition and showed growth over three months, but we were losing over $100 a week.

People have imaginative festival ideas, but these require funding. In our first year, 1999, we lost almost $20,000 on jazz concerts and art films. Changes in staffing, publicity, and a 50-cent ticket increase helped close the gap in 2001, and thanks to a 32% increase in attendance at regular movies, we appeared to break even.

In 2002 we grew another 14% but more careful accounting showed that any profit needed to be held back for reinvestment to keep the theatre in top shape: equipment ages, carpets and chairs get old, and other updates are required. So it was another break-even year.

We have kept our ticket prices low and are proud to deliver exceptional image and sound quality. We use 100% real butter on our popcorn, we buy everyone's favorite brands of candy and we stock a zillion kinds of soda. Where else can you drink Moxie at the movies? We're proud of The Alamo experience.

In 2003 people continue to come to the Alamo and enjoy the shows but some studios are trying to wring a little more profit from their pictures, so our expenses are going up. So far we are seeing slow growth in audience numbers, thus balancing out the increase in cost.

The NHF budget for 2003 set a goal of an operational profit of about $10,000 from the cinema. Half is for maintenance and improvements. Most of the balance is spent on services promised to the town including free shows for students.

Frank Hatch, who joined Northeast Historic Film's board in 2000, has stepped down. The board and I are indeed sorry to see him go. Frank's impeccable judgment and sound advice were extremely helpful during his term. While we will miss the formal affiliation, we look forward to seeing Frank and Bambi up from Castine on summer evenings at the Alamo.

D S Weiss

Community Cinema: Movie Selection

The first Sunday of each month is preview day at the Alamo Theatre: everyone is invited to watch promotional trailers and help select the following month's feature films.

"It's fun," says Johanna Wilhelm, who with husband Bob is among the most loyal members of the Alamo's Community Advisory Committee. "We get a sneak peek at films, and it's interesting to hear the opinions of people like David Weiss who have more knowledge of films than we do. Bob and I are not film experts. When we started going, we just liked to go to movies. We've gained much more appreciation for the styles of different directors."

The 125-seat auditorium from the booth, photo by Russ Van Arsdale.

Still, the committee plays an important role in helping us meet the challenges of running a 125-seat community cinema. Not the least of those challenges is ensuring the facility's financial health.

The community cinema is part of NHF's commitment to being a good neighbor. When we purchased the Alamo Theatre in 1992, a big screen represented public access to our collections, yet limiting screenings to archival presentations would have been wasteful. Our plans dovetailed with a Bucksport economic development analysis that identified a need for cultural activities. With a $54,000 grant from the town, we set out to make the Alamo a centerpiece of downtown's revival.

"In the beginning, there was some debate as to what we meant by community cinema," says David Weiss. "Our challenge was to show things that appealed to the townspeople and specifically the kids so they wouldn't have to leave town to find entertainment. But we've got little kids, high school kids, film fanatics — all kinds of people in our community who like many different things. One identity the Alamo couldn't accept was that we'd offer something acceptable to everyone every week."

Instead, we strive for variety. The Alamo offers something for everyone, at least once in a while.

Popular Movies & Those Not Quite So Popular

"Popular movies are called popular for a reason," Weiss says. "If you show more demanding fare, you have a smaller audience, but we try to have at least one independent, art or offbeat choice each month."

Besides screening trailers, the Community Advisory Committee reviews recent attendance figures, as well as attendance trends for various genres. They read trade literature and consider box office receipts and reviews for new releases. Often, the more adventurous selections come from members who have heard about them from friends or reviews.

Continued on Page 6

The Archival Minute

Most cinemas show promotional trailers (strange name for something screened *before* the show), but how many offer regional history connected to the main feature? Our Alamo Theatre does.

Every week archivist Russ Van Arsdale selects footage from NHF video and film collections to show before the feature presentation. We call it the Archival Minute, but Van Arsdale says, "It's more like an archival moment. Some run ten minutes."

When the Alamo showed ***My Big Fat Greek Wedding***, the Archival Minute was amateur film of a 1920s wedding. When the feature was ***How to Lose a Guy in Ten Days***, in which Matthew McConaughey plays an ad man, the Archival Minute was a 1937 promotional film about a Jefferson, Maine, fishing lodge.

"We like to have it relate to the feature film in some way, if possible," Van Arsdale explains. "If that's not practical, we have it relate to what's going on in the news. There has to be a hook."

Snow and cold was on everyone's mind the first week of January, so a 1937 home movie of skiers (not very good skiers, at that) from the Harrie Price Collection seemed appropriate.

In March, Van Arsdale indulged in a bit of "unabashed promotion" when he selected ***The Story of Chase Velmo***, an industrial film from the Goodall Mills Collection. The footage was part of our upcoming Portland Museum of Art presentation, ***You Work, We'll Watch***.

For each archival minute, Van Arsdale prepares an audience handout with background on the collection. There's a definite buzz in the hall while these unexpected bits appear on the screen. Whether funny or serious, archival shorts illuminate the connections between then and now.

Most significantly, the Archival Minute reinforces NHF's mission as an archives dedicated to our moving image heritage, especially for visitors who didn't know the Alamo is more than just a very nice cinema.

Conservation Center Nears Completion

The Cube will soon be gleaming — and so will we. The shiny metal skin that is the distinguishing external feature of our Conservation Center is to be installed in May. This is an exciting development. From the outside, the Conservation Center will appear complete, though it will be another month before we start moving our collections out of the Alamo and into the cold-storage facility. Just one month!

The first media storage facility of its kind in the Northeast and one of only a handful nationwide, the Cube will provide 27,000 cubic feet of cool, dry and secure storage, essential to slowing the decomposition of film and magnetic tape.

Its novel design — a shiny windowless cube — boldly reflects its mission. Architect and NHF board member Terry Rankine, who did the design framework, has described the structure as a highly efficient building-sized appliance.

The exceptionally cold and snowy winter did not slow construction of the Conservation Center, but it did raise costs slightly. "A few thousand dollars extra had to be spent to heat the interior," says Executive Director David Weiss. Fortunately, other weather-affected construction work, such as pouring the foundation, was completed before cold weather.

Walls are now up, wiring is in, and the elevator has been installed. Humidity and temperature controls are in place on the one floor that will be occupied come June.

Another $250,000 must be raised to completely outfit the other two floors, and finish the parking lot, green room and basement storage areas. This will not slow our move as the collections will now fill just one floor. The other two are space for growth. The availability of rental storage space is beginning to attract queries from organizations interested in renting space to safeguard their collections. Weiss is considering the requests of two potential clients and welcomes other inquiries.

Our generous anonymous donor has completed his $1 million pledge. The final installment came, fittingly, on Valentine's Day.

We are well along toward meeting the terms of the $500,000 National Endowment for the Humanities Challenge Grant. NEH recently certified that we had met the challenge to date, releasing $375,000 of that award. To unlock all the funds, NHF must raise another $675,000 to build an $800,000 endowment by summer 2005.

David Weiss would be delighted to discuss the details of the challenge grant with potential donors.

Construction continues on our new Conservation Center.

Grants in Action

What goes around comes around, and that's a good thing.

In January, Executive Director David Weiss and Archivist Dwight Swanson visited Appalshop, a multidisciplinary arts and education center in Whitesburg, Kentucky. Their mission, to help Appalshop address storage needs for its extensive media collections, was funded by the National Alliance for Media Arts and Culture's National Peer Technical Assistance Project (NPTAP). The grant program is supported by the National Endowment for the Arts and the John D. and Catherine T. MacArthur Foundation.

Weiss and Swanson were so impressed with Appalshop's education and outreach programs that a two-way relationship seemed desirable. Now NHF has received its own $2,000 NPTAP grant to bring an Appalshop consultant to Bucksport this summer to help develop a framework for education programs.

This is important in light of the $500,000 National Endowment for the Humanities Challenge Grant awarded to NHF in 2002. Half of that grant is earmarked for the Conservation Center, while the other half supports expanded educational services.

Regional Works & Youth Media

Appalshop, a nonprofit organization in rural Appalachia, creates opportunities for regional narrative through film and video production, theater, music and spoken-word recordings, photography and books. Appalshop's Appalachian Media Institute teaches young people to use video and audio equipment to document traditions and stories of mountain communities.

In the process, Appalshop has amassed a large collection of moving images and audio recordings, and its storage space has reached capacity. "For a while we have been struggling with envisioning how to store our collection," said Nick Szuberla. "David and Dwight were really able to help us develop where we needed to go, especially with the vault. That was a huge step."

Swanson and Weiss helped Appalshop find more efficient ways to use its existing space, a plan that involves a relatively small capital expenditure. "What David suggested for us is so cool — it was a 'yes' moment," Szuberla said. "We figured out how to use our space in a way that will help us tremendously. This is going to propel us into the next twenty years."

Appalshop's Nick Szuberla and Elizabeth Barret with Northeast Historic Film's Dwight Swanson and David Weiss.

Commitment to Community Issues

Weiss and Swanson had gone to Kentucky as advisors and ended up admirers of Appalshop's education programs. "The people there are great," Swanson said. "It's very inspirational because their products are top-notch and they have such an incredible commitment to community issues."

In the NPTAP grant application, Karan Sheldon cited Maine's middle school laptop program and the need for NHF collections to be better known as motivations for seeking Appalshop advice. "We have never had an education position on staff," she said. "Our workshops for teachers and field trips for students have been on an entirely *ad hoc* basis. This is no longer good enough."

Appalshop, Sheldon said, will make an excellent partner because that organization has experience balancing traditional rural life, young people, and media production.

At the archives, the Appalshop consultant will meet with NHF staff and advisors, as well as a small number of educators and others. Recommendations will be reviewed by NHF staff and board in order to plan implementation.

American Film Institute Preservation Funding

A $3,000 American Film Institute grant will preserve ***H.P. Hood & Sons New Egg Room***, an 8mm color silent piece depicting the January 1957 opening of the new egg room at the dairy's Waldoboro, Maine, facility. The film was donated to Northeast Historic Film after it was found in a projector purchased at a yard sale.

NHF was selected to receive the funds in large part because of its commitment to access, said Kim Tomadjoglou, curator of AFI's National Center for Film and Video Preservation. "Northeast Historic Film's outreach and programming are very, very impressive for a small archive, better even than many much larger archives," Tomadjoglou said. "It sets a good precedent for other small archives to follow."

The film is significant in part because it is a small gauge format. Though largely neglected by film archives and collectors until recently, small gauge films like Super 8 and 8mm have been central to NHF's effort to preserve moving images documenting life in northern New England.

New Egg Room is a detailed record of industrial life made by an amateur, probably a Hood employee. The subject is the workplace and factory processes, shown in a relaxed and humorous way. For example, one scene shows a man waving and entering the ladies' room, then emerging a few seconds later.

New Egg Room shows workers inspecting eggs on a conveyor belt and putting them in cartons and other activities at the plant, one of many New England facilities run by H.P. Hood, a Massachusetts company. There also are scenes of children at Boston Public Gardens feeding birds and enjoying a swan boat ride.

Education: The Digital Maine Learning Group

Organizations with digital projects featuring Maine content gathered this winter to discuss coordinating their resources for the benefit of students and communities. The Digital Maine Learning Group aims to elevate awareness of members' efforts, particularly in light of the Maine Learning Technology Initiative, which supplies laptop computers to Maine's seventh and eighth graders.

Convened by Maine Representative (and NHF Board President) Richard Rosen and hosted by Bette Manchester of the Department of Education, the group's first meeting was devoted to updates on projects. The next meeting of the group will be hosted by Maine PBS.

The participants include:

Elaine Albright, University of Maine Libraries, and Linda Lord, Maine State Libraries. The libraries are working together to create a digital library that will make more information resources available on the Internet.
www.library.umaine.edu/resources.htm

Richard D'Abate and Stephen Bromage, Maine Historical Society. MHS has developed the Maine Memory Network, a Web-based project with documents, maps, artifacts and photos from many organizations.
www.mainememory.net

Jim Henderson, Maine State Archives. The Archives, which holds the equivalent of over 90 million pages, will also make images and text available through the Maine Memory Network. The Town of Turner section on its Website is prototype. www.state.me.us/sos/arc/edu/turner/intro.htm

Judy McGeorge, Seymour Papert Institute, The Learning Barn. The Learning Barn supports the implementation of the Maine Learning Technology Initiative through, among other activities, an annual conference offered with the University of Maine.

Bob Shafto, Center for Educational Services. The Center has supported technology use in Maine schools for 20 years, notably through its SEED initiative, a statewide network that showcases the work of innovative teachers.
www.mainecenter.org

Marko Schmitt, Karan Sheldon and Dwight Swanson represented NHF. The Online Collections Guide supports NHF's effort to make film and videotape available for use by students and others. ■

Media Preservation Course Developed in New Hampshire

Most communications majors graduate with little if any knowledge of moving-image preservation. That's a weakness that Jeff Heinle, an assistant professor of humanities at Colby-Sawyer College in New London, NH, is trying to correct.

"I think it is the number one neglected area in mass communications studies, and that's ironic since part of what we do is the history of movies and documentaries," says Heinle. "Our discipline isn't doing a good enough job with one of its cornerstones."

It took some doing, but Heinle convinced Colby-Sawyer to offer a one-semester media preservation course this year. Heinle's nine students focused on the skills, issues and history of media preservation and examined media programs and artworks that incorporate archival footage. They spent a day at Northeast Historic Film, where they were introduced to the nuts and bolts of running an archives.

Heinle's heightened awareness comes from having worked in archives himself. He was registrar of the Museum of Television and Radio's collections. He also worked as a film and video preservationist at the Wolfson Media History Center in Miami and a film and video archivist at the Wisconsin State Historical Society.

Challenges in Teaching Media Preservation

A handful of U.S. colleges and universities offer Masters degree programs in media preservation. Fewer offer undergraduate courses. That's a shame, Heinle says, because many communications graduates will go into fields such as television journalism or documentary filmmaking that rely heavily on archived footage.

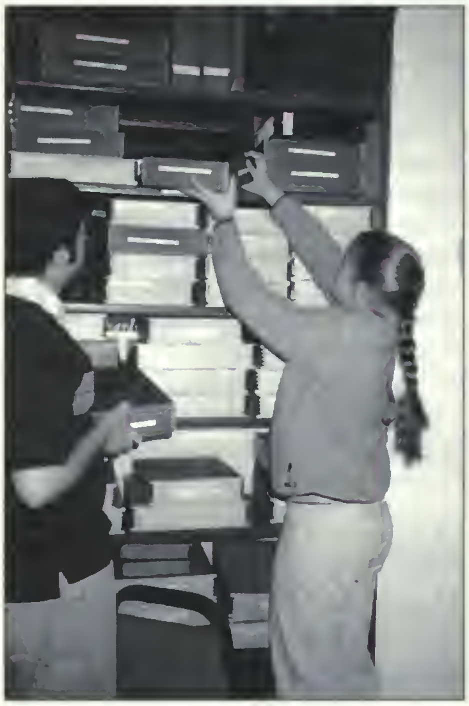
Students from Colby Sawyer College tour the Conservation Center construction. David Weiss, back to camera, shows where the cold storage will be. A window wall will light the new entry.

One of the challenges to teaching media preservation is lack of equipment and materials. Serendipitously, Everett Woodman, a former Colby-Sawyer president, had recently donated to the college amateur film shot in India, providing materials for a case study. "I wanted the students to actually look at film, to handle it," Heinle says. "I wanted them to go through the steps that an archives would — examine the film, handle it, make note of any damage, write up catalog records."

Woodman worked in India during the Fifties for the U.S. Information Agency and other organizations, so his film provides an opportunity to stimulate students' interest in history and archival footage's value as primary source material.

Continued on Page 10

Education: Earning Credit in the Study Center



James Grindle and Tessa Grindle in the library preparing to scan Amateur Movie Makers covers. Look for an online exhibition in the near future.

George Stevens Academy, a Blue Hill, Maine, high school sent two seniors to Northeast Historic Film this winter as part of an independent study program.

Tessa Grindle and James Grindle (they're not related, as far as they know) gave some much-needed organization to our membership files, and catalogued our postcard collection and home videos from the Archie Stewart Collection.

"They were both very conscientious and they got a ton of work done," archivist Dwight Swanson said. "I had to keep coming up with work to keep them busy."

Independent study is voluntary at George Stevens, but the vast majority of students elect to earn a half credit with an off-campus project, according to Mary Durost, who oversees the program. During the two weeks following February vacation this year, more than 150 juniors and seniors participated, compared to just 25 who continued their regular studies.

"It is not just limited to job shadowing," Durost said. "They go all over the world. They can travel, they can take art courses or do something they've never done before." The program is 30 years old.

Tessa and James were steered to NHF by their faculty advisor, Libby Rosemeier, who used to work at the archives. They worked six hours a day, five days a week. They were expected to keep a journal of their experience, and they will write a final report about what they learned with recommendations for others who might choose the same project. ■

Community Cinema

Continued from Page 2

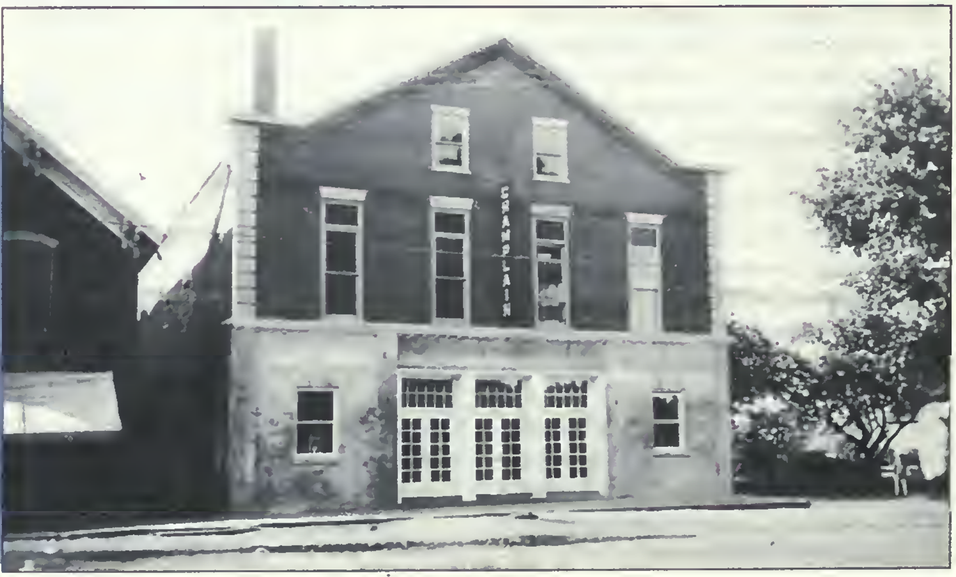
The committee creates an A list of top choices and a B list of backups. "Quite often the movie schedule doesn't end up being the A list in its entirety," Johanna Wilhelm says. "It depends on the number of copies of a movie that are available and how well it's doing in the bigger markets. We don't have control over that." The wait for the surprise hit ***My Big Fat Greek Wedding***, for example, was nearly three months due to limited prints.

Wilhelm's taste in movies runs to light comedies and foreign. Her husband shares her interests, and he likes action and science fiction flicks too. "The challenge is you can't always pick films you'd like to see," Johanna says. "You have to think of the community as a whole and what they are interested in coming out to see.

"You get to have input and you learn things in the process. It gives you a behind-the-scenes look at the movie theater business. We've met some nice people from the community too." ■

Editor's Pick

Yankee Magazine's editors have selected Northeast Historic Film as an Editor's Pick in the 2003 Yankee Magazine Travel Guide to New England.



The Champlain Theater, Swanton, Vermont, in 1917. "...above was Bullard's Hall. It's some change. The lower part is cement. It makes a very pretty building. You will notice the electric lights at the top of the cement way across the building. And the word Champlain at the top is lit up with lights at night. It's pretty at night." Q. David Bowers Collection, inscription from the back of postcard from the album of Dora Curtis. Her family owned cinemas in NY, according to Danville, Vermont, book dealer John F. Adams. Northeast Historic Film collects images, artifacts, and information relating to Maine, New Hampshire, and Vermont cinemas.

Collections and Access: Far East Historic Film

In the 1920s, an American banker's young daughter was enjoying a life of privilege in Shanghai, China, a thriving port city. "It was very sporty, very social, very international," Joan Branch of Mt. Kisco, NY, recalls. "My parents had friends from all over the world."

In 2003, another American, marketing specialist Patrick Cranley, lives a similarly cosmopolitan lifestyle in a very different Shanghai.

Their experiences are now linked by moving images from NHF. Images of old Shanghai from home movies made by Joan Branch's father are soon to appear on the Website of the Shanghai Historic House Association (SHHA), an architectural preservation organization founded by Cranley. The SHHA will provide a link to NHF's Website, where streaming video clips — showing the vibrant Shanghai financial district, expatriate neighborhoods, and countryside excursions — can be played.

New England and the World

The Joan Branch Collection illustrates how NHF's content reflects the fluidity of northern New Englanders' lives. To limit our collections to evidence within a few states' borders would suggest that New Englanders don't connect with the rest of the world.

Joan Branch is the granddaughter of Forrest Colby, a Maine Forest Commissioner and state senator who lived in Bingham in the early 1900s. Her donation is comprised largely of home movies shot between 1920 and 1940, showing summer and winter activities at a Pleasant Pond camp, logging and river trips in Maine.

But Shanghai is a part of this family's story too. Branch's father, Joseph Edwards Corson Swan, founded the investment banking and brokerage firm Swan Culbertson & Fritz, which brought the New York Stock Exchange to Shanghai. He was a typical "Shanghailander," one of many foreign businesspeople who lived in sumptuous homes in the French Concession and worked on the Bund, China's Wall Street, known for its spectacular Western architecture and Huangpu riverfront.

Shanghai, Just Like You Pictured It

Stories and images of old Shanghai are particularly interesting to new expatriates like Cranley, who learned of Swan's home movies from Karan Sheldon. She sent him a videocassette from the Branch Collection, leading to the joint Web project.

Scenes of rickshaws on the Bund, now a congested six-lane road, caught Cranley's eye, as did landmarks filmed when they housed the banks, trading, shipping and insurance firms for which they were designed. For decades after the Communist Revolution of 1949, these same immense structures were either vacant or underused. "They are now emptying of their low-paying state-owned occupants and seeking new tenants who must be in line with plans to make the Bund into a more tourist-friendly venue," Cranley says.

The film shows the luxurious lifestyle of the early 20th-century expatriate. Children splash in a swimming pool graced with Grecian fountains and equestrians leap fences. "It is clear they were living the life of top management at the time: huge house and grounds, legions of servants, a big car with chauffeur and holidays that included the movement of large amounts of luggage by dozens of porters," Cranley says.

Cranley is particularly intrigued by clips of a family car trip. "It is very unusual that travelers would take their automobile into the countryside — too complicated," he says. Moving images of jugglers, sword twirlers and other street performers encountered on the journey are probably rare.

Street entertainer in China, ca. 1932, frame enlargement from the Joan Branch Collection.

NHF Webmaster Marko Schmitt has prepared digital video, which can be seen at www.oldfilm.org and has created frame enlargements for the Shanghai Historic House Association Website, which is to be launched this summer. The URL is www.historic-shanghai.com.

Summer Symposium

Continued from Page 1

Daniel Wagner, vault manager at George Eastman House, will analyze a 28mm film preservation project, the 1913 ***Mystery of the Hindu Image***, the earliest known surviving Raoul Walsh film, recently discovered in the GEH 28mm collection. "It may be the only print in the world," Wagner says. "We're happy to have it, but it is not easy to work on."

Rare formats also will be the focus of NHF archivist **Dwight Swanson**'s presentation on the 28mm Irving Forbes Collection of amateur films dating from 1915 to 1928, some of the oldest in NHF's archives (see Page 13).

Jeff Heinle will share details of the media preservation course he taught at Colby-Sawyer College in New London, N.H., this year (see Page 5).

Karen F. Gracy will give a talk on *Mainstreaming Moving Images: Teaching Library and Information Science Students to Understand the Value of Film and Video in Archival Environments.* Gracy is an assistant professor in the Department of Library and Information Science at the University of Pittsburgh.

Janna Jones will present *Records of Loss: The Experiential Differences between the Archival Amateur Film and the Documentary.* Jones is an assistant professor of interdisciplinary studies at the University of South Florida.

To register call 207 469-0924, or go to www.oldfilm.org/alamotheatre/Registration PrintPage

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Continued on Page 12

Web: Moving Image Collections Portal

Northeast Historic Film is one of thirteen archives participating in the creation of "the catalog of catalogs" — an Internet guide to moving image collections held by organizations around the world.

The Moving Image Collections portal (MIC) will provide a central access point for collections at archives, libraries, museums and television broadcasting companies.

Educators, students, researchers, exhibitors, and the general public will be able to search these organizations' catalogs for specific motion picture content via the MIC. The MIC is being designed and implemented by several developer sites, in collaboration with the sponsors, the Association of Moving Image Archivists (AMIA) and the Library of Congress.

"It's an exciting development," said Marko Schmitt, who is part of the team working on NHF's own Online Collections Guide, which debuted at www.oldfilm.org last fall.

As an "alpha implementer," NHF is one of a select group of organizations providing catalog records for the development of the MIC, as well as testing and evaluating its components. Alpha implementers include CNN Archive, Library of Congress and Smithsonian Institution Archives, among others. In addition, Karan Sheldon is a member of the Education and Outreach Committee, which coordinates the creation of "education spaces."

The MIC will be hosted by the Library of Congress. The database is being designed by Rutgers University Libraries. The Georgia Institute of Technology is responsible for Website development, and the University of Washington is designing and developing the database directory. The project is funded in part by a $900,000 National Science Foundation grant.

Who Do You Call?

Short of a hit-or-miss Internet search, it is nearly impossible to find a film — or even know if it exists — unless you have some specialized knowledge. "You've always had to guess whom to call and in what order," Sheldon says.

The MIC aims to change that. "It opens up possibilities for people looking for moving images that formerly have been behind the gate and available only to archivists," Schmitt says.

Schmitt describes the MIC as "the portal of portals." A master, or "union" catalog will allow searching by parameters such as format (for example, video or film) or genre. Integrated with this will be a searchable directory of archives, yielding information on their individual missions, audiences served and collection genres. These pages will be continually refreshed as new information is entered.

Some portals will be geared specifically to archivists, educators and other communities. Each portal will have an outreach and education space with features such as cataloging resources, preservation information, or "matchmaking" services linking moving image donors to appropriate archives.

"This is a tremendous opportunity for archivists to fully coordinate their extraordinary efforts to date in order to provide one-stop-shopping for information about moving images," said Jane Johnson, chair of MIC's Technical Committee. "I like to think of MIC as 'Moving Image Central,' where visitors can not only search repositories, locate films, and view clips, but they can also learn most anything about moving images, from the latest digital technologies to the 'care and feeding' of those ten dusty cans of films they just found in the attic."

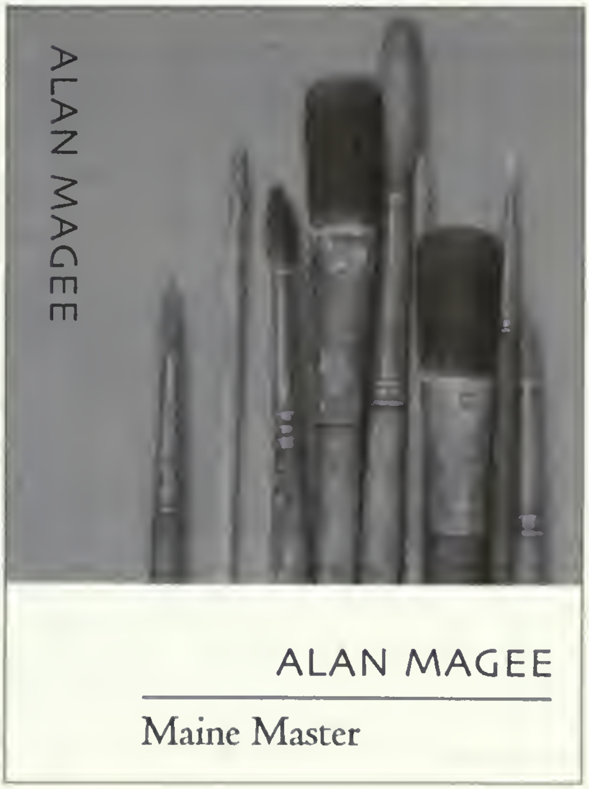
The MIC also creates a Web presence for small archives that currently lack a Web-based catalog or any Internet presence beyond a home page. A MIC search will point researchers to appropriate archives; in turn, those archives' catalogs yield more detailed information about their collections. To find out more, go to http://gondolin.rutgers.edu/MIC/

Distribution: New Maine Master's Videos

Maine artists are interviewed in their studios discussing their lives and work. These intimate 30-minute portraits are part of an ongoing series, the Maine Master's Project, produced by the Union of Maine Visual Artists.

The artists have found both home and inspiration here. Harold Garde's quest for truth in art, Olive Pierce's photographs of Iraqi children, Robert Hamilton's jazz-like improvisation, William Thon's nautical themes, Dahlov Ipcar's depictions of animals, and Alan Magee's realism are profiled.

These VHS tapes are available for loan to our members through Reference by Mail and are available for purchase at $19.95 each. Please check our Website for more detailed descriptions and new additions to this series.



National Film Registry Addition

Continued from Page 1

Librarian of Congress, Dr. James Billington, selects 25 films each year for the Registry, which was started in 1989. There are currently 350 motion pictures recognized, many of them theatrical films, and also documentaries, avant-garde films and other productions.

"The films we choose are not necessarily the best American films ever made or the most famous," says Dr. Billington. "The selection of a film, I stress, is not an endorsement of its ideology or content, but rather recognition of the film's importance to American film and cultural history and to history in general."

Value of the Vernacular

The inclusion of ***Stump*** on a list weighted toward Hollywood features is a significant step for the recognition of amateur films. People harbor prejudice against amateur films. They expect something boring and incompetently shot. Until they see films made by amateurs, they don't realize how interesting and complete they can be.

Stump is the first northern New England film and one of only six amateur works on the Registry. Even among the amateur titles (which include Abraham Zapruder's film of John F. Kennedy's assassination and Sid Laverents's masterwork ***Multiple Sidosis***), Leggett says ***From Stump to Ship*** is unique as an emblem of a region's cultural identity.

From Stump to Ship was made in 1930 by Alfred Ames, president of the Machias Lumber Company in Washington County, Maine. With a 16mm camera, Ames took the woods and mills to record his crews at work.

In 1984 Karan Sheldon and David Weiss joined Henry Nevison and members of the University of Maine faculty on a preservation and outreach project funded by the Maine Humanities Council (MHC) and International Paper. Some Council members were initially hesitant to fund the project, remembers MHC Executive Director Dorothy Schwartz, "but what sealed the deal was seeing the images — the play of the camera over the river drive, the men scampering over the logs and the peaveys and batteaus. You got a sense of the scope of the industry and the heroism of the workers."

Not the Usual Audience for Humanities Projects

The film, with voicing of Ames' original typescript by Maine humorist Tim Sample, continued to surprise when the film hit the road, introduced by scholars David C. Smith, Richard Judd, and Edward Ives.

"It brought out people who are not the usual audience for humanities projects," Schwartz says. "***From Stump to Ship*** is the only film we have funded that has financially recouped its grant investment. Royalties are used to fund other humanities projects. It has had the single largest public audience of any film we have ever funded."

Stump resonates in Maine, "and with all people who live in northern climes where logging was important," because so many people have relatives who were involved in the lumber industry, either directly through employment in the woods or mills or in related trades, says Pamela Wintle, founder of the Smithsonian Institution's Human Studies Film Archives and granddaughter of a Maine logging camp cook.

"Alfred Ames is speaking at a particular point in a time, the twilight years of the lumbering industry," says Wintle, who is a founding board member of Northeast Historic Film. "He names people in the film. There is a level of respect and admiration for individuals that is often not evident in other films."

The public response to ***Stump*** convinced Sheldon and Weiss to found Northeast Historic Film.

Stump continues to move audiences. It is regularly used for regional studies at all levels and more than 11,000 VHS videotapes have been sold to educational institutions and the public. It is available in NHF's catalog of Videos of New England Life and through our free loan Reference by Mail program.

Further Reading

Film History An International Journal, Special Issue for 2003, contains an article on ***From Stump to Ship*** by Janna Jones, Ph.D.

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Media Preservation

Continued from Page 5

Heinle had students examine films from the college archives and his own collection, "so they could touch the stuff and see the difference between 16mm, Super 8 and 8mm, between magnetic and optical sound track. You'd expect people in mass communications to know about formats."

During their NHF visit, students met with Karan Sheldon and archivist Russ Van Arsdale, who gave them a tour of the Alamo, sharing fundamentals of acquisition, storage, and access. David Weiss introduced the Conservation Center and told how visits to other archives helped guide NHF's facility design. "They were astounded by the costs of running an archives," Heinle says.

The day ended with a screening showing a range of genres. The students were particularly interested in the 1920 film ***The Making of an American***, and the student-made ***Mission Alpha Centauri***, a Super 8mm film inspired by the first season of the TV series ***Star Trek***.

Heinle will discuss his course at the Summer Film Symposium in August.

Screenings: You Work, We'll Watch

Maine, the way worklife used to be, played to an enthusiastic audience on a snowy evening in March. Nearly 100 people braved slick streets to view *You Work, We'll Watch*, five films about earning a living, in the Portland Museum of Art auditorium.

"We were thrilled to see the movies so big," said historian Madge Baker of Shapleigh, who introduced ***The Story of Chase Velmo: The Perfected Mohair Velvet***, a 1920s promotional film about Goodall Mills in Sanford. "Before this, we'd only seen our film and ***From Stump to Ship*** on television screens, so seeing them on the big screen was really exciting."

Baker, the author of *Woven Together in York County Maine*, was instrumental in finding a home at NHF for ***Chase Velmo*** and other 16mm reels found in the attic of a Cape Porpoise home in 2000. Detailing the manufacture of mohair upholstery fabric, ***Chase Velmo*** offers detailed views of New England textile workers and technology.

It also is one of the few surviving primary sources for Sanford mill history. Another is its sister film, ***The Goodall Summertime: The Story of Warm Weather Profits***.

From Stump to Ship, from the Fogler Library Collection, has been used in classrooms around New England and screened in every kind of public hall since restoration in 1985. The amateur industrial film is still pleasing new audiences: well over half of the attendees raised hands when Karan Sheldon asked who was seeing the 1930 logging film for the first time. Their gasps accompanied scenes of men leaping across a river full of logs floating downriver in the spring. Alfred Ames, owner of a Maine lumber company, was well aware that he was recording the industry's twilight years.

Maine summer camps will be the focus of a spring 2004 screening at the Portland Museum of Art.

Portland Museum of Art staff members Sarah Fillmore, Kathy Bouchard, Ed Storey, Rick Buck, and Teresa Lagrange made the event a pleasure. Phil Yates and David Weiss shlepped and ran projection and sound. Joining us were NHF board members, advisors, and friends Jim Phillips, Paul Gelardi, Nat Thompson, Terry Rankine, Pam Wintle, William O'Farrell and Bob Brodsky and Toni Treadway. Thanks to WCSH News and Time Warner Road Runner for helping tell the public about the screening.

"Only 20 percent of films made before 1930 have survived," Pamela Wintle, founder of the Smithsonian Institution's Human Studies Film Archives, told the audience, "and that refers only to films made for theaters. We have no way to develop similar statistics for amateur films but can assume that the number is at best similar. Likely there are fewer survivors. That Ames' script exists is extremely significant."

The Power of the Past

At least a few in the audience were retired firefighters interested in ***24 Hours***, a 1963 docudrama weaving recreated and real action to depict one day at the Portland Fire Department.

After the screening, one retiree shared his memories of a fatal fire engine accident featured in the movie with Ed Marks of the Portland Veteran Firemen's Association. "It had a huge effect on him," said Marks, who is tracking down such memories and is especially interested in finding firefighters who appear in the production, which was commissioned by an insurance company as a fire safety education tool. "Ironically several firefighters were injured during the production," he said. "There was a lot of concern on the part of firefighters about safety issues being ignored."

Frame enlargement from ***The Bill Wilson Story****.*

The Bill Wilson Story, a fictional 1952 story of a Portland bus driver and his family produced by Louis de Rochemont and donated by filmmaker James Petrie, promoted Greater Portland social services. Though today solutions to the family's conflicts seem excessive — Bill's rebellious son is sent to a farm for troubled youth and his wife is hospitalized for bed rest — their family stresses are familiar. Of equal interest were the scenes of Portland, including the waterfront, Congress Square and Maine General Hospital (now Maine Medical Center). This film and ***Chase Velmo*** were preserved with funds from the National Film Preservation Foundation.

Rare Footage of Hard Lives

A color home movie of carnival strippers at a rural fair in 1964 documents itinerant work life. The male barker, in dark glasses, calls passersby to pay money to see the women disrobe. Photographer Susan Meiselas's book *Carnival Strippers* is a superb record of this life, now extinct in New England. The clip shown at the Portland Museum of Art is the first moving-image record of carnival strippers in NHF's collections. The archives seeks more such representations, particularly of work not recorded in conventional sources such as government, promotional, and industrial films. ■

NHF Members

Continued from Page 8

Dave Davis
Linda Dean-Cassidy
Leland Dennett
Paul M. Densen
Margaret deRivera
Josephine H. Detmer
Jeff Dobbs
Donald Dollard
Jane Donnell
Daniel Donovan
Neal C. Dow
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Collections: 28mm Forbes Family Film

They smelled terrible. That's the first impression Irving Forbes had of his parents' home movies, which had been stored and forgotten for decades at his sister's house in Milton, Mass.

They looked terrible too. Some of the cans had rusted clean through and coils of film had stuck together into hard, brittle bands. "I had to cut through the congealed stuff with a hacksaw to get to the film that wasn't damaged," says Forbes, who is 80 and lives in Blue Hill, Maine.

Next Forbes discovered that his parents' projector was broken. Wondering if he'd ever know what the films contained, he called NHF.

"Irving thought they were 35mm, which would be rare for home movies in the late Teens and Twenties," says archivist Dwight Swanson. "But as we got to talking, he gave me some clues that it was not 35mm but 28mm, which is even more rare."

Very Few Cameras in the US

Pathé-Frères, a French company, developed 28mm film for home use as an alternative to flammable nitrate and to ensure exclusivity — their film couldn't be shown on other companies' projectors. Pathé made few inroads in the United States, however, selling mostly projectors and movies, but few cameras. "I bet you wouldn't be far off if you said 1,000 or less," surmises Alan Kattelle, a home-movie expert.

More 28mm Film

A Round of Calls in Blue Hill and ***Snow White*** from the Kitty Clements Collection, shot by Col. F.B. Richards in 1916, were originally shot on 28mm; 16mm copies were made by the family. The Alan Kattelle Collection contains a number of 28mm titles, most significantly ***The Making of an American***, by the Connecticut Dept. of Americanization, and ***Peter Meets a Menace***, produced by the American Tuberculosis Association.

Forbes' father was not your average camera buff. Alexander Forbes was a leading neurophysiologist whose groundbreaking biomedical engineering research contributed to the understanding of spinal cord neural circuitry. A veteran of both world wars, he was an avid sailor and airplane pilot. He received the Charles P. Daye Award from the American Geographical Society for mapping the coast of Labrador.

Sandra Joy Lee's 28mm projector at the 2002 Association of Moving Image Archivists conference in Boston.

The doctor's athleticism was apparent when Irving Forbes and Swanson viewed the films on a light box at NHF. They saw Alexander Forbes canoeing and skiing and herding sheep on Naushon Island in Massachusetts. There also were images of Irving and his sisters as children.

Forbes was eager to see the films in motion but Swanson cautioned him against projection. The film had likely shrunk; the projector could well tear it apart.

"I could tell Irving was frustrated," says Swanson, who seized an opportunity with the approach of the November 2002 annual conference of the Association of Moving Image Archivists in Boston. A colleague, Sandra Joy Lee of Industrial Light and Magic, is a collector of movie machinery. She had a hand-cranked 28mm projector that could be safe to use with Forbes' films.

And so it came to pass that Irving Forbes, in a hotel room with wife Margery and about 15 film archivists, saw his father's home movies for the first time in more than 60 years. There was his younger self riding a tricycle and playing in a Milton backyard. There, too, was his athletic father, formally dressed in jacket, tie and hat as he paddled a raging river and scaled a cliff. "It's kind of amazing," Forbes says. "I hadn't seen these movies since I was a teenager."

Margery and Irving Forbes at the archives. Photo by Russ Van Arsdale.

He was equally amazed, and a bit amused, that others would be interested in his home movies. "I shouldn't think they'd give a darn about a baby in old-fashioned clothes pushing a ball across the floor," he says, "but of course they were excited about the 28mm."

"It was," confirms Dwight Swanson, "an incredible moment."

Swanson videotaped the screening so that Forbes can view his home movies any time. He is also writing a grant proposal for film preservation of the 12 reels of 28mm home movies in the Forbes collection. ■

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Co-founder of NHF. Advisory board member, Maine Folklife Center. Member of Maine Film Commission and International Advisory Council, George Eastman House.

Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, DC
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929.* Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature *Hearts and Minds.* Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, Cinema Studies/Communication, Georgia State University. Author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 12 books, including *Who Owns the Media?* winner of the Picard Prize for the best book in media economics, and *Shared Pleasures: A History of Motion Picture Presentation in the United States.* Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD & Allenspark, CO.

Alan Kattelle, author of a history of amateur film, *Home Movies — A History of the American Industry 1897 - 1979*, and cinematographic researcher. Hudson, MA.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Former member, board of directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress. Los Angeles, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through Reference by Mail. Each NHF member may borrow shipments of up to three tapes at a time. The first shipment is always free, including shipping! (Depending upon your membership level, a $5 shipping charge may apply to shipments thereafter.)

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ Individual Member, $25 per year. All benefits listed above.

☐ Educator/Student Member, $15 per year. All benefits listed above for teachers, homeschoolers and students at any level.

☐ Nonprofit Organization, $35 per year. All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ Household Members, $50 per year. All benefits listed above apply to everyone in your household.

☐ Associate Members, $100 per year. All benefits listed above plus two more free shipments of Reference by Mail videos.

☐ Corporate Membership, $150 per year. All benefits of Associate Membership.

☐ Friend, $250 per year. All benefits listed above plus four extra free Reference by Mail shipments.

☐ Patron, $1,000 per year. All benefits listed above plus a wide choice of select premiums.

If you would like more information about our Membership programs
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Or fax to 207 469-7875.

Your dues are tax-deductible to the extent allowed by law.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

The Reference by Mail catalog is available through NHF's website. Go to www.oldfilm.org.

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August 15-17: *Star Qualities: It's Still It*

Movie actors come and go, most of them forgotten well before they're gone. A few, though, have an afterglow. Call it charisma or star power or sex appeal, whatever "it" is, they had it. They still have it!

You might analyze what illuminates these stars when NHF presents its Silent Film Festival, ***Star Qualities: It's Still It***. Or, you could just sit back and enjoy the movies.

Star Qualities: It's Still It will be presented at the Alamo Theatre Aug. 15-17. Credit for the title goes to Paul Goodwin who entered our "Name the Festival" contest. He gets a free festival pass and all the popcorn and candy he can eat.

Musical accompaniment will be by pianist Philip Carli and by Clayton W. Smith and the Bon-Ton Salon Orchestra. Comic short subjects selected by the Museum of Modern Art's Anne Morra will be shown throughout the festival.

The featured stars are:

Clara Bow, who truly flaunted her sex appeal on the silver screen, does just that in ***It*** (1927). She plays a department store clerk determined to win the heart of the store owner's handsome son. Naturally, problems ensue, thanks to inaccurate reporting by a newspaperman (Gary Cooper in an uncredited role).

The original America's Sweetheart, Mary Pickford, is a dime-store stockroom girl who finds love with her boss's son (sound familiar?) in ***My Best Girl*** (1927).

Lillian Gish, the frail-looking beauty with astonishing emotional power, stars as Anna, a serving girl for a farm family in D.W. Griffith's ***Way Down East*** (1920). When Anna lies exhausted on an ice floe sweeping toward a waterfall we are all frozen.

Douglas Fairbanks, the most suave and dashing movie star of the Twenties, not to mention the quintessential swashbuckling hero, stars in ***The Mollycoddle*** (1920), in which he is anything but swashbuckling. He's a foppish American raised abroad who stumbles into a diamond smuggling operation in the West. Victor Fleming directs.

*Lillian Gish in **Way Down East**. Museum of Modern Art/Film Stills Archive.*

Gloria Swanson, the glamorous star whose every move — especially her lavish fashion moves — were closely watched by fans, stars in ***The Affairs of Anatol*** (1921). She plays the long-suffering wife of Anatol Dewitt Spencer, whose efforts to save wayward young women keep getting him into trouble. Watch out! Swanson "does anger" very well. Directed by Cecil B. DeMille.

Charlie Chaplin, the "tramp philosopher," brings his comic yet sensitive touch to ***The Immigrant*** (1917). First Chaplin goes with the flow on a rolling America-bound ship. In ***The Adventurer*** (1917), Chaplin is an escaped convict who rescues a drowning woman and her boyfriend.

As Chaplin had his mustachioed bowler-wearing tramp, Harold Lloyd had his bespectacled optimistic man. In ***The Freshman*** (1925), he is Harold "Speedy" Lamb, nerd on campus. Silent film buffs regard Lloyd as every bit the comic genius his contemporaries, Chaplin and Buster Keaton, were.

Excellent film prints will be shown, thanks to colleagues at the Library of Congress, Milestone Film and Video, Film Preservation Associates, the Museum of Modern Art, and UCLA.

The Alamo Theatre seats only 125 people!

Reserve your festival pass call 207 469-0924.

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Northeast Historic Film

MOVING IMAGE REVIEW

Richard Rosen speaks at the Maine Humanities Council's 2003 Constance H. Carlson Award. Photo by Erik Jorgensen.

Leadership: Seeing Over the Horizon

When Northeast Historic Film purchased the Alamo Theatre in 1992, Bucksport civic leaders were delighted. The archives would reinvigorate community identity, amplify regional history, and just plain entertain.

"Many of us didn't appreciate what a moving image archives was and how profoundly important it was that one was created," said Richard Rosen, a Bucksport store owner, member of the state legislature, and president of NHF's Board of Directors. "David Weiss and Karan Sheldon, the founders, exemplify the purest form of vision and leadership."

Rosen was expanding on comments made at a fall Maine Humanities ` Council luncheon, where Weiss and Sheldon were honored with the Constance H. Carlson Public Humanities Prize.

NHF is not one of the nation's leading regional moving image archives simply because it does a good job safeguarding its collections, Rosen said. Rather, NHF looks over the horizon, anticipates rather than merely responds, and has pursued this vision on multiple fronts.

The Conservation Center, for example, represents a permanent preservation commitment to northern New England. "It is a spectacular facility, superior in technical innovation, and will provide outstanding storage for NHF and other regional collections," Rosen said. "It highlights the core mission of NHF. The physical plant will help people appreciate the treasure gathered here."

NHF leads by forging alliances. To that end, the Archival Storage Consortium, starting with seven organizations committed to leasing storage space in the Cube, has just been formed. NHF is solving moving image preservation for the partners; in turn, their support brings NHF closer to its goals.

Months before middle schoolers received their computers through the Maine Learning Technology Initiative, NHF contacted teacher leaders about archival footage available for study and reuse. By the time the laptops were delivered, teachers around the state knew of this resource for student projects. "NHF provides meaningful, useful, exciting and lively content for Maine studies and is providing a successful model for the laptop initiative," Rosen said.

The Digital Maine Learning Group, organizations with digital projects featuring Maine content, was convened with the help of Rosen. "NHF pulled together partners so we can take very limited resources and all work together to provide the kind of content that is useful for Maine teachers and students," Rosen said.

"The Northeast Silent Film Festival showcases silent films with professional live accompaniment. It's fascinating to be in a theater full of people of all ages watching a full-length silent film and thoroughly enjoy it."

"The people who founded and developed this organization have an ability to see over the horizon," Rosen said. "They saw why this material needs to be preserved and who it needs to be made available to. It's become more obvious to the rest of us, but they've known it all along."

And one more thing. Leadership is not a solitary activity. Rosen reminds you to do your part by joining now. "I'm always happy to share the word about the work that Karan and David and the crew at NHF do. NHF is a membership organization and any of you that aren't members certainly should consider becoming one. There are tremendous benefits."

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Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Economic Development

Our Town: Working On Main Street

"This could be Main Street Anywhere, and it is Main Street Everywhere. The front entrance connects to the heartbeat of the regional community." That's how Richard Rosen characterized NHF's location when David Weiss and Karan Sheldon were presented with the 2003 Maine Humanities Council's Constance Carlson Public Humanities Prize.

The Alamo Theatre, our home, sits on a Main Street that is, in many ways, all small town Main Streets — places that, having thrived and then closed up, are reinventing themselves. The moving images we preserve emerge from towns like these.

At the same time, our home is uniquely Main Street, Bucksport. That was plain in 1992 when townspeople cheered as we tore plywood off the front of the Alamo, a 1916 cinema fallen on rough times. The town reinforced its commitment with funds to help create a 125-seat community cinema.

We find that the larger we get — physically with the Conservation Center and in reputation in the film preservation community — the deeper grow our roots on Main Street. We employ local people, host cultural, civic, and school events, and share in the town's economy, good or bad.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Executive Director David Weiss looks outward, too, "We have the opportunity and the economic imperative to maintain a balance between our local presence and our mission as a regional archives. The new Conservation Center, our far-flung screening and education programs, and our services on the Internet connect to a much wider world. We need support from people everywhere who understand the big picture."

Jobs For Youth

For many Bucksport area teenagers, the Alamo Theatre represents a first job. We employ five high school students at any given time, along with a few college students who pitch in during the summer.

Jane Donnell, distribution manager and wearer of many hats including cinema hiring boss, works directly with the schools to find the right staff to run the cinema. Students sell tickets, manage concessions, and make sure the auditorium is spotless.

"We get the cream of the crop," says Donnell, who looks for conscientious students. These tend to be the ones who are in the school play, on the soccer team, in the chorus, or all three.

That's why the monthly work schedule is well-inked with changes. Even so, the crew has never left the cinema shorthanded. "School comes first and extracurricular activities come next," Donnell says. "We don't care who works the shifts but it's their responsibility to find someone to fill in if they can't work."

Turnover is low and applicants always exceed the number of openings. The jobs are desirable because they pay above minimum wage and offer responsibility not typically found in training level positions. (Another bennie: free admission on your days off.)

"If you work at NHF, you have to be a self-starter," Donnell says. "We want that same accountability in the theater. These kids are the face of NHF. If someone comes in to look around or to buy a membership or something from the gift shop, they handle it."

A Vibrant and Sustainable Economy

Civic assets support each other. A small town with a bookstore, locally-owned pharmacy, goldsmith, clothing store, several restaurants, and a cinema is a better place to live than one without local owners or a range of services.

Keeping a cinema, auditorium, and archives going and hiring local students isn't all NHF contributes to a vibrant and sustainable economy for Maine. Of our professional staff, the majority (Phil Yates, Jane Donnell, Russ Van Arsdale, Rob Nanovic) are natives. We're a place that's worth sticking around for.

Big Responsibilities

One longtime student worker, Marissa Denis, learned the highly skilled job of projectionist when Phil Yates took a sabbatical last summer. "She projected, ran the theater, and supervised all those kids," Donnell said. Marissa used the experience to land a projectionist position at University of New Hampshire, where she is a sophomore.

Current cinema staff includes Kyle Peters, Adam Kapaldo, Cameron Gray, Miles Bisher, and Beth Thompson. "It's rare that these kids are not on the honor roll," Donnell said. "They're successful kids. We're very proud of them."

Civic Events in a Community Place

Talk around Bucksport last summer was of the Waldo-Hancock Bridge, found to have deteriorated so badly that heavy truck traffic was banned. The bridge crosses the Penobscot River and is the

Continued on next page

coastal route for travelers to points Down East.

Much of the talk took place at the Alamo, meeting place of the bridge advisory committee. The committee and Maine Department of Transportation staff took the stage; the public was the audience.

Our alliance with the Town of Bucksport allows the town and schools some free access to the Alamo. We've hosted everything from candidates' nights to Y2K Civil Defense forums.

In recent years the town has used its "Alamo credit" to support a portion of the Arcady Music Society's year-round concert series, thus adding to the region's cultural offerings. Also on the Alamo stage: Caught in the Act, a comedy improvisation troupe featuring young talent.

Others, too, request access to our 125-seat auditorium. One year a man surprised his wife by renting the cinema for their anniversary — just the two of them! On December 30 the Alamo will see its first wedding.

Unfortunately, renting out the cinema for such programs is a breakeven proposition at best, and we are unable to host as many events as we would like. "The weekend movies drive the whole," David Weiss said of the theater economics. "The rest is trying to accommodate community wishes without losing our shirts."

Budget Realities

The economic downturn challenged our commitment to running a financially viable cinema in 2003. Past attendance figures had led us to budget for 5 percent growth. Instead, attendance the first half of the year was down 10 percent. "We projected that if things continued that way we would have a $10,000 loss," Weiss said.

We reluctantly raised regular movie ticket prices from $5 to $6 and crossed our fingers that the increase wouldn't drive away customers. So far it hasn't: we offer packs of ten tickets for $50 so cinema regulars still get the old prices. Additionally, NHF Member prices ($4) are unchanged, plus when you join or renew you get two free tickets!

"People who needed a way around the higher price have taken advantage and the others who think it's still a good deal haven't stopped coming," Weiss said. "It now feels like we're back on track and we'll end the year in the black, but not by much."

We learned that our community cinema is not immune to national trends. "Hollywood was having a bad year," Weiss said. "It's not that we did anything wrong. People just weren't going to the movies."

Attendance figures offered some surprises. ***Whale Rider*** and ***Winged Migration***, not national blockbusters, were among our most successful screenings. "In earlier days, we ran movies like that as loss leaders," Weiss said. "Now they carry their own weight. I'm seeing evolution in our market. All kinds of people are willing to take a chance." This rural Main Street is a good place to be. ■

Some 2004 Events

Maine and China, A Continuing Relationship, Excerpts from the Branch Collection, Shanghai
Tuesday, January 13, 4 p.m.
Hudson Museum, Orono, Maine
contact Ryan Bradeen, rb@monkeytree.org

Early Boston Film at the Boston Public Library
Thursday, February 12.
Rabb Lecture Hall, BPL
contact Stephen Kharfen, skharfen@bpl.org

Orphans '04 On Location: Place & Region in Forgotten Films, Includes a screening of NHF's Kattelle Collection film, ***The Fall of Jerusalem***, discussion led by Jan-Christopher Horak, Ph.D.
Friday, March 26
University of South Carolina
contact Dan Streible, streible@sc.edu

Maine Summer Camps
Portland Museum of Art
Sunday, April 18, 1 p.m.

Summer Film Symposium:
The Moving Image as Biography
Friday, July 30 - Saturday, July 31

Northeast Silent Film Festival
Transformations/Silent Sex Roles
Thursday, August 5 - Sunday, August 8

ANOTHER INVESTMENT
IN THE COMMUNITY
Bangor

Education: Advice from Appalshop, Digital Roundtable

Elizabeth Barret and Maureen Mullinax of Appalshop, a multidisciplinary arts and education center in rural Appalachia, spent two days at NHF in October, helping us develop a framework for education and outreach programs.

"We were very impressed with NHF," Barret said. "We felt it was a dynamic, exciting place and NHF is well-poised to take on additional activities."

Barret is a filmmaker and interim archive director at Appalshop, a non-profit organization that creates opportunities for regional narrative through film and video production, theater, music and oral recording. Mullinax is director of Appalshop's Appalachian Media Institute, which teaches young people to use video and audio equipment to document traditions and stories of Eastern Kentucky communities.

Their visit was part of an exchange begun a year ago, when Executive Director David Weiss and Archivist Dwight Swanson advised Appalshop on its media storage needs. Both consultancies were supported by the National Alliance for Media Arts and Culture's National Peer Technical Assistance Project (NPTAP).

Involving Stakeholders

NHF is ramping up its educational infrastructure in part to respond to the Maine Learning Technology Initiative (MLTI), the state's middle school laptop program. With a trove of footage available for use in productions, NHF wants to provide a central source for students to learn skills for critical reading of media and tools for audiovisual production.

Barret and Mullinax visited Bucksport schools, where they saw the students' Apple iBook computers, which can be used to edit video and sound, and they talked with teachers about video production needs. NHF convened a workshop with teachers, MLTI staff, and media producers who are designing projects with MLTI in mind.

Barret was impressed. "NHF had done a lot of planning and groundwork to think about its work in the schools. They were already beginning to form partnerships. That's not easy, to get people to be invested and be stakeholders in what you want to do."

Information gleaned from the discussions, along with lessons from Appalshop, will guide Barret and Mullinax as they prepare a report on approaches to an NHF education program. "There is no shortage of ideas or commitment" Barret said. "We feel NHF has taken all the right steps to succeed."

Roundtable II: Wabanaki Studies and Web-based Maine Content

On August 7, NHF hosted Roundtable II, beginning with a presentation on the Wabanaki Studies Commission by speakers Donna Loring, Diana Scully, Maureen Smith, and James Francis. The panel addressed LD291 and the future of Wabanaki Studies in Maine schools. James Francis, commission staff person, spoke about the difficulty of finding relevant films, photographs and sound recordings and discussed NHF's Nicholas Smith Collection.

Maureen Smith, Ph.D., chairperson of the Wabanaki Studies Commission, disseminated the Commission's report in October 2003. She may be contacted at Maureen:e.smith@umit.maine.edu.

Roundtable II's second half was a review of Web-based Maine material for Social Studies.

As a result of the laptop initiative, "Maine legislators and educators are being approached every day by vendors," said Richard Rosen, a state representative and NHF board president. "We want the educator in the classroom and other knowledgeable people in state to develop the content." To that end, NHF helped form a Digital Maine Learning Group to make the most of limited resources in a collaborative spirit.

Roundtable II featured presentations of Web-based Maine content by DiscoverME, Island Institute's Lobster Tales, the Maine Memory Network, Maine Music Box, Maine State Archives, Northeast Historic Film, Eric Chamberlin, and John Robbins.

"I learned about resources that I didn't even know existed," said Mandie Victor, a grade 7/8 teacher at Orland Consolidated School. "It was nice to be able to network with other teachers on how to use digital content in the classroom."

For electronic copies of Roundtable II reports and to find out about plans for Roundtable III, email oldfilm@acadia.net.

Easy-to-Use Images

Students can access our collections through streaming clips on the NHF and Road Runner of Maine Websites and Videos of Life in New England Loan (formerly Reference by Mail), our free circulating loan collection.

NHF will be transferring loan tapes to digital formats to be compatible with the iMovie software installed on the students' computers. "It's important because NHF offers so many valuable primary resources that can be used in the classroom and that kids can manipulate," Victor said.

Grants recently awarded by Verizon and International Paper are supporting the transfer of twenty loan titles to MiniDV, as well as the reprogramming of our Website to a student-friendly format. The plan calls for linking the loan catalog with the Online Collections Guide, so students and others can more easily find usable footage.

The grants will support school visits to educate teachers about NHF's resources. Judy McGeorge, NHF education and development coordinator, is writing other proposals to expand on the project.

Sharing History

Maine Historical Society was among our

At an early morning meeting, Elizabeth Barret experiences Maine foodways: oatmeal breakfast to go.

Appalshop and Maine Learning Technology Initiative workshop. From left, Elizabeth Barret and Maureen Mullinax, Jim Moulton, Karan Sheldon, Sian Evans, Kate Arno, Mandie Victor, Judy McGeorge, Barbara Greenstone. Not pictured, David Weiss and Marko Schmitt.

Videos of Life in New England borrowers last summer. Two days in July, MHS showed a double feature, ***From Stump to Ship*** and ***Ice Harvesting Sampler***, in its auditorium adjacent to the Wadsworth Longfellow House in Portland.

"A lot of people have heard of ***From Stump to Ship***, but it's not often they have an opportunity to see it on the big screen" said Steve Bromage, MHS director of education.

Bromage is eager to work with NHF to offer more screenings and explore other ways to connect people with archival footage. "There's a natural affinity between our organizations," he said. "This was a way to get our feet wet. In the future, we'll have a more robust program around NHF films."

Grants in Action

Cineric Very Kind In-Kind

The gorgeous 35mm print of ***From Stump to Ship*** screened at our Library of Congress preservation celebration (see Page 7) is part of a generous gift from Cineric, a New York motion picture film post production facility.

Owner Balazs Nyari donated $25,000 in film preservation services to NHF because he is impressed with the collaborative and supportive spirit of our regional archives.

The gift also supported preservation of several other films. ***The Eye Beholds*** is a newsreel shot in the Teens, featuring events in Madison, Maine, including Rev. Evans riding atop a steamroller.

Land of the Great Spirits is a 1919 film about American Indians made in Prismacolor, an obscure film format. Cineric preserved a second section.

The Movie Queen, Van Buren is a 16mm film that surfaced at a Van Buren Rotary Club meeting some years ago (MIR Winter 2003). Archivist Russ Van Arsdale showed the 1930s movie featuring townspeople at a gathering in the Van Buren Public Library last spring. "Play it again" he was told twice. "To call it 'rapt attention' isn't strong enough" Van Arsdale said. "They were searching out anybody who knew anybody."

King of All Fur Bearers is a 1920s film about the Gordon Silver Black Fox Ranch in Lincoln, Maine, from The Dan Maher Collection. Maher was a newsreel cameraman who worked for major news companies including Pathé, Fox and Universal. The NHF logo is based on his Universal ID photo.

Finally, Cineric generously preserved footage from the Dayton Grandmaison Collection. The collection includes activities in Aroostook County between 1918 and 1979.

Verizon and International Paper Foundations

A $7,500 grant from The Verizon Foundation and a $5,000 grant from The International Paper Foundation are supporting creation of new Web access to our collections and the transfer of selected titles to MiniDV. The work is crucial to our efforts to provide easy-to-use digital moving images featuring Maine content to middle school students and teachers and to the public. (See Education, Page 4.) ■

Summer Film Symposium 2003

NHF's fourth annual Summer Film Symposium, Toward Access, Interpretation and Understanding, focused on moving images as culturally significant documents. Presentations dealt with issues of archival access and film interpretation.

"Having attended three of the four NHF Summer Symposia, I can say with the utmost confidence that the event improves every year," reports evaluator Eric Schaefer, associate professor of visual and media arts Emerson College, Boston. "I have always come away from the event inspired and was even more so this year."

Attendance exceeded expectations and drew a diverse mix of archivists and film scholars, evidence of the symposium's evolution into a "vital forum," Schaefer said. Moderator Mark Neumann, associate professor of communications at University of South Florida, opened the symposium with a home movie clip which, after a brilliant introduction, he revealed had been shot by his father. The presentation was poignant and intellectually engaging.

Archivist Dwight Swanson offered a case study of a recent preservation effort, the 28mm Forbes Family Collection.

Jeff Heinle, assistant communications studies professor at South Dakota State University, and Karen Gracy, assistant library and information science professor at University of Pittsburgh, focused on teaching moving image archiving principles to groups in related fields.

Daniel Wagner, vault manager at the George Eastman House, presented the official premiere of the restored ***Mystery of the Hindu Image*** (1914), the second motion picture directed by Raoul Walsh.

Janna Jones discussed two films, the 1930 ***From Stump to Ship*** and the more contemporary documentary, ***Woodsmen, and River Drivers***, as part of her inquiry into how audiences experience films that use old footage.

Alan Kattelle, historian and collector of amateur film equipment, offered an illustrated overview of amateur film gauges.

William O'Farrell, chief of Moving Image and Audio Conservation at the National Archives of Canada, discussed Canadian home front films of World War I.

Snowden Becker of the J. Paul Getty Museum in Los Angeles concluded the symposium with a presentation on the ways home movies have been used as a tool in diagnosing mental illness. ■

The Effect of Works on Screens

Nothing speaks better for film preservation than films themselves. Screenings of regional gems and *les blockbusters d'antan* — especially when accompanied by commentary from knowledgeable presenters — connect the past with present-day issues.

Hearts and Minds

In 1972, filmmaker Peter Davis went to Vietnam to document the effects of the war on Americans and Vietnamese. His time there resulted in the 1975 Academy Award-winning documentary ***Hearts and Minds***.

After more than 30 years, Davis returned to Vietnam in March 2003 and presented ***Hearts and Minds*** for the first time to audiences in Hanoi. Davis who lives in Castine, Maine, reported on that trip at screenings in May and August at the Alamo Theatre.

"It was a significant and provocative screening for me because I'd never been present when friends and neighbors were seeing ***Hearts and Minds***," Davis said after May's standing-room-only event. "I found myself more nervous before the screening, but the questions following the screening were among the more insightful ones I've heard. Since we seem to be, as a nation, in a state of extended crisis now, each question was freighted with more than simply its historical context."

Comments and questions about the similarities and differences between the Vietnam and Iraq wars "opened up the post-screening session into kind of a town meeting where people spoke and thought and spoke again rather than anyone haranguing about either patriotism or the peace movement," Davis said.

In July, Davis and his wife, *Bangor Daily News* writer Alicia Anstead, traveled in Iraq reporting for the BDN and *The Nation*. On their return, they presented ***Hearts and Minds*** again with a post-screening discussion, " just as lively and filled with stimulating and original questions," Davis reports.

During the March three-week trip in Vietnam and Cambodia Davis and Anstead went from Saigon to Danang and Hue, and to Hanoi, where he had not been permitted to film during the war. Throughout the journey Davis retraced his steps, visiting the scenes and people of ***Hearts and Minds***. "Returning to Vietnam was a revelation both in terms of the affection the Vietnamese have for Americans and the busy optimism of the people as they remake their country," Davis said.

The Academy of Motion Picture Arts and Sciences Film Archive recently completed a restoration of ***Hearts and Minds***, which premiered at the 2003 UCLA Festival of Preservation and has been shown at the Museum of Modern Art and the Brooklyn Academy of Music.

"***Hearts and Minds*** uses documentary footage of conflict, interviews with officials, and with people engaged in the war," said NHF Executive Director David Weiss. "We are grateful to our colleagues at the Academy Archive for their excellent preservation work. Our audience found that the film has powerful relevance to national concerns today."

2003 Silent Film Festival

Audiences at our 2003 Silent Film Festival, ***Star Qualities: It's Still It***, discovered someone else who has "It": pianist Philip C. Carli, who accompanied all but one of the films screened.

Carli is "a star of the first order," declares evaluator Thom Shepherd of the WGBH Educational Foundation. "In my opinion, he comes close to being a national treasure. Future festivals should promote the hell out of his contributions."

The festival, presented at the Alamo Theatre over three days in August, selected movies whose stars possessed that special quality we call charisma, sex appeal or just plain "It." The title references ***It*** (1927), starring Clara Bow, the original It Girl.

Carli "enchanted" the audience with his introductions, Shepherd reported. Among the items revealed by Carli: Charlie Chaplin (***The Adventurer*** and ***The Immigrant***, both 1917) was obsessed with food, beans in particular! And Elinor Glyn's frozen face, as seen in ***It***, resulted from botched plastic surgery.

As for the music, "Carli mastered mood, motion and melody," wrote Shepherd, who singled out for special praise the accompaniment to ***My Best Girl*** (1927). "Carli managed to pull some wonderful emotional subtleties and sound effects from the visuals."

At NHF Library of Congress screening, from left, Steve Leggett, Greg Lukow, Eric Schwartz, David Francis (back to camera).

My Best Girl also was an audience favorite, thanks to Mary Pickford who clearly still has "it." "That was so good, I forgot I was watching a silent movie!" one audience member was heard to say.

Five short 1920 comedies composed a Saturday matinee. ***Wild Women and Tamed Men, One Every Hour*** and ***Should Husbands Dance***, the latter starring the magnetic Dorothy Devore, all had Czech intertitles, and as strictly slapstick were easy to follow. ***The Gum Riot*** and ***Junk***, an audience favorite, starred Hank Mann.

Other titles included ***The Mollycoddle***

Guest David Souter and Library of Congress moving image curator Mike Mashon. Thanks to Mike Mashon for photos.

(1920), starring Douglas Fairbanks, who "brings an attitude that defines stardom," and ***The Affairs of Anatol*** (1921), which Shepherd found challenged silent film novices with its "uneasy blend of comedy and drama."

D.W. Griffith's ***Way Down East***, starring Lillian Gish, was the final feature of the festival. Musical accompaniment was provided by Clayton W. Smith and the Bon-Ton Salon Orchestra. Funding support was received from the Maine Humanities Council.

At the Library of Congress

NHF's first screening at the Library of Congress's Pickford Theater was a festive affair celebrating film preservation, and in particular the naming of ***From Stump to Ship*** to the National Film Registry in December 2002.

The April 30 event was hosted by NHF and the Library's Motion Picture, Broadcasting and Recorded Sound Division. Guests were welcomed by Patrick Loughney from the Library, Maine Congressman Michael Michaud, and David Weiss.

Among many other activities, the Motion Picture, Broadcasting and Recorded Sound Division coordinates activities of the National Film Preservation Board, which advises the Librarian of Congress on the selection of 25 titles each year for entry into the National Film Registry.

Legislation to reauthorize the National Film Preservation Board and the National Film Preservation Foundation is up for consideration this year. This legislation is necessary for the continued preservation of our film heritage, especially to support smaller and regional archives around the country, like NHF. Several titles in the screening were funded by the Foundation.

The audience saw a new 35mm print of ***From Stump to Ship***, made by Cineric film laboratory, New York, as part of its generous donation of $25,000 in preservation services to NHF, said Weiss. "It was shot on 16mm; we never had a 35mm print and it was so exciting to have Cineric's support and superb work. I have been watching ***From Stump to Ship*** for 15 years now and I saw things I never saw before."

Among guests were friends from the brilliant M/B/RS staff; Dorothy Schwartz and Robert Woodbury from the Maine Humanities Council; Charles Kolb, NEH; Charles Stanhope, Library of Congress; Howard P. Lowell, National Archives; J. Dane Hartgrove, NHPRC; Mr. and Mrs. Lewis Pearson, Maine Club of Washington, D.C.; Mr. and Mrs. David Francis (retired Chief, M/B/RS); film scholars Kathryn Fuller-Seeley, Paul Spehr, and Charles "Buckey" Grimm; Marilyn Zoidis, National Museum of American History; Eric Schwartz, Esq. and Aimee Hill; and Justice David Souter of the U.S. Supreme Court (and New Hampshire).

In Memoriam

Percy Maxim Lee (1906-2002) was President of the League of Women Voters from 1950 to 1958 and daughter of Hiram Percy Maxim, founder of the Amateur Cinema League. With members of her family, she donated Maxim and Lee family films made between 1924 and 1959. The Maxims created edited and intertitled productions including ***Mag the Hag: A Dripping Melodrama*** (1925), which stars Percy playing a young man. This film has been preserved with Treasures of American Film Archives funding and will be shown as part of the 2004 Northeast Silent Film Festival.

Robert Rosie (1920-2003) owned and managed the Alamo Theatre with his father before the building became an A&P grocery store in 1956. Bob and his wife Venetia helped Northeast Historic Film understand the history of the Alamo. They told us stories and donated treasured original artifacts including the cast iron ticket holder, signs, and theater usher's flashlight. The Rosies enthusiastically supported our purchase and revival of the cinema.

BACK FROM IRAQ
PETER DAVIS
HEARTS AND MINDS
THURS 7 PM

Ain't It Cool? The Conservation Center Opens

When the heavy metal door slides closed with a *shoosh*, the Starship Enterprise may come to mind, but this is not the future of science fiction, this is NHF right now. That's right, our Conservation Center, known as the Cube, is up and running!

The Cube incorporates the best media storage technology available today. The Star-Trekish door seals cold, dry air in the vault, which provides us with the most cost-effective means of safeguarding northern New England's moving image heritage.

In November, we moved our collections out of the Alamo Theatre building vault and onto the Cube's second floor. Chilled to 45 degrees and dehumidified to 25 percent relative humidity (RH), the vault will extend the lifespan of our film by 120 to 500 years.

In that sense, the Conservation Center is NHF's future after all. It buys time for the costly preservation work that these moving images deserve. Additionally, the Cube's first and third floors offer room for growth of our collections, as well as storage space for other organizations' fragile moving image holdings.

National Model

With the opening of the Conservation Center, NHF becomes the first publicly accessible regional film archives to implement key actions of *Redefining Film Preservation*, the 1994 national film preservation plan of the Library of Congress and the National Film Preservation Board.

The plan emphasizes the importance of low-temperature, low-humidity storage in retarding film and videotape deterioration. It also recommends developing public-private partnerships to restore significant films and share preservation information.

"The plan found that the national collection of moving images would not survive unless two things were created: a network of institutions, each caring for its piece — in other words, the Library of Congress could not do it all — and long-term storage," said NHF Executive Director David Weiss.

NHF illustrates that challenge on the local level. A rough extrapolation of Image Permanence Institute lifespan estimates applied to our collections under their previous storage conditions reveals that on average it would cost $300,000 per year to stay ahead of deterioration. The cold storage vault, however, reduces the urgency of rescue so that our copying budget drops to a doable $25,000 a year.

"The Conservation Center enables us to reach a point where our institutional resources are enough to ensure protection of our collections." Weiss said.

Forging Partnerships

The Conservation Center is the only climate-controlled media storage facility of its kind in the Northeast and one of only a handful nationwide. That distinction has led to the founding of the Archival Storage Consortium, starting with seven organizations committed to leasing storage space in the Cube.

"There are a lot of cooperative storage projects, usually for university library collections, but they don't have the special conditions we have. There won't be 30 film vaults like this in New England," Weiss said. "Most places can't go out and build this kind of storage."

There is ample room to accommodate the Consortium in the three-story building attached to the Alamo Theatre.

The Conservation Center provides 12,000 cubic feet of cold, dry storage; NHF's collections, which grow by 10 percent each year, currently occupy 2,500 cubic feet. "If we were going to go through all the effort of building a storage facility, we didn't want to outgrow it any time soon, so we built it bigger than we need it now," Weiss explained. "At the same time, we didn't want to close out other organizations that might need space."

Weiss is seeking a National Endowment for the Humanities Grant for Stabilizing Humanities Collections which, if approved, will allow NHF to outfit the first and third floors with the chillers, dehumidifying and filtration units, and other equipment necessary to safely store the consortium partners' collections.

The partners are WGBH Television, Boston; National Center for Jewish Film at Brandeis University in Waltham, Mass.; the Maine State Archives; Bates College's Edmund S. Muskie Archives; Special Collections, Raymond H. Fogler Library at University of Maine, Orono; Belfast Historical Society; and the Seymour Papert Institute.

The second-floor vault door, seen from the Alamo Theatre distribution office. The elevator, on the right, serves four levels.

The availability of rental space has drawn queries from many others including independent filmmakers, a New York film archives, and an organization of women filmmakers.

No-Frills Storage

Despite the advanced technology and $1.5 million cost, the Conservation Center is a straightforward, no-nonsense affair. If it weren't for its shiny metal skin — a smart aesthetic solution devised by architect and NHF board member Terry

Rankine — the exterior might well be drab. The building is, after all, a three-story windowless refrigerator cube.

The Conservation Center is attached to the back of the 1916 Alamo Theatre by a three-story glass link, softening the transition between old and new and creating interest and texture. The Cube is bold, yet not overwhelmingly so. It clearly defers to the theater's historic façade.

The glass link contains an elevator, stairway and a lobby big enough to accommodate a waiting area. (This summer the Symposium lobster dinner was held in the link.)

On each floor, an electronically operated metal door will open to the vault. When one of the doors is opened, a blast of air creates a protective curtain between the controlled climate and the lobby.

Each vault is essentially a big room with mobile, high-density, floor-to-ceiling shelves: red on the first floor, blue on the second and yellow on the third. (That's Magenta, Cyan, and Yellow to some).

Besides the refrigeration unit, dehumidifier and filtration, each vault is outfitted with an Inergen gas fire suppression system which would not ruin film and videotape as water could.

Construction of the Cube has freed up space in the Alamo. There is now a green room for performers and a storage area behind the auditorium's stage.

Reference copies of videotapes, photographs, ephemera, periodicals and other materials have been relocated to the Alamo's old vault, whose 65-degree temperature and 40 percent RH is acceptable for these materials. This vault also will serve as a conditioning area, where films pulled from the Cube can acclimate for a day or so before preservation work is started.

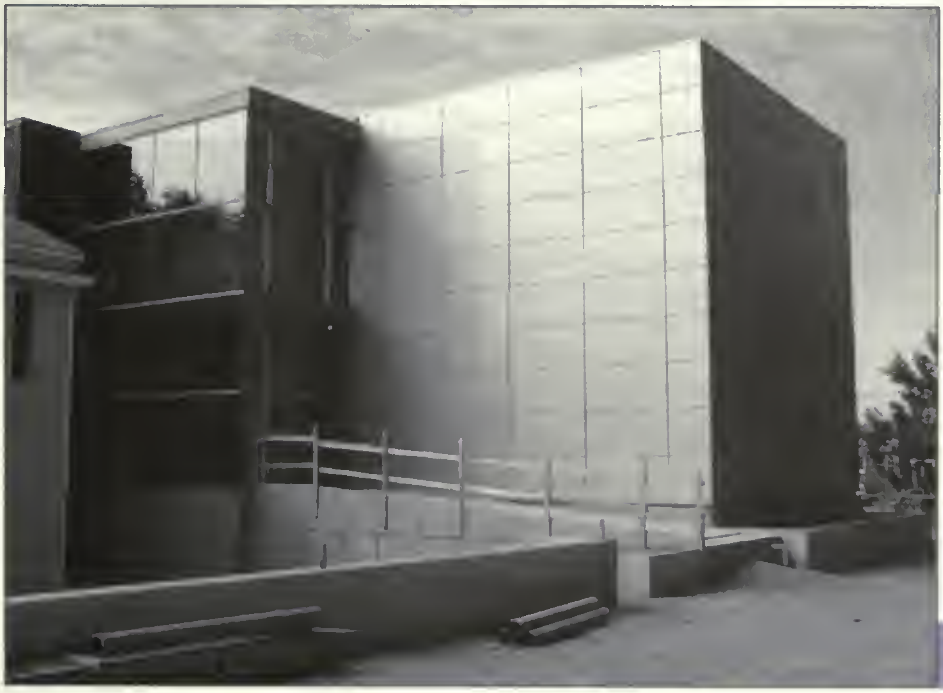
Thus, the Alamo's second floor is freed up for the Study Center, a work in progress. Furnishing the Study Center with work tables, video viewing stations, and shelving is now among our fundraising priorities.

The Challenge Continues

The NEH Preservation Assistance Grant could provide $160,000 of the $260,000 still needed to finish the Cube.

Other needs are for lights, a handicapped-accessible ramp and safety railings in the parking lot, landscape work — and inside permanent flooring and green room interior finishes.

We continue to make strides toward meeting the terms of the $500,000 National Endowment for the Humanities Challenge Grant. NHF must raise nearly $600,000 toward an $800,000 endowment by summer 2005. To make a pledge, please call David Weiss at 207 469-0924.



Exterior of The Cube from our parking lot.

Distribution: Videos of Life in New England

We have added four titles to our inventory of videos available for purchase. ***Wilderness and Spirit: A Mountain Called Katahdin*** by Maine independent filmmaker Huey explores ways of thinking about the wilderness and how people from many walks of life have found spiritual solace and strength in Katahdin. It is available on VHS video and DVD.

Wilderness and Spirit, A Mountain Called Katahdin premiered to sold-out audiences in Portland and Waterville in November 2002. It has since been broadcast on Maine PBS.

The video brings together the writings of Henry David Thoreau, the paintings of Frederic Church, and the stories, dances and music of the Penobscot people. Interviews feature Baxter State Park staff, Governor Baxter descendants, and Donn Fendler, whose ordeal on Katahdin was described in the classic book Lost on a Mountain in Maine.

It includes never before seen footage of the Katahdin 100 Run, a tradition in which Penobscot people cover the 100 miles from their coastal lands to Katahdin by paddling a canoe and by running without interruption.

The soundtrack features traditional Penobscot music performed by the Keepers of the Penobscot Drum. Five years in the making, ***Wilderness and Spirit, A Mountain Called Katahdin***, is a feature-length documentary, 100 minutes in length.

Granite by the Sea presents the story of Vinalhaven, Maine, where some of the grandest buildings in the world got their finished granite. Spectacular photographs give life to the cutting, shaping and carving of the island's plentiful bounty of bedrock. (VHS, 29 minutes)

Experience Portland Past offers an in-depth look at the origins of Maine's largest city. From the days of hard winters in tents to four devastating fires, from Prohibition to World War II, this

Continued on Page 14

In the News/Scholarly Articles

We like it when we're noticed. Who doesn't? Recognition of our work in the popular media and scholarly journals helps promote our mission and ensures the growth of our collections.

Home Movie Day

A steady stream of people armed with family films unseen in decades turned out for Home Movie Day in Portland, Maine, on August 16, 2003. About 40 people shared bar mitzvahs, family skits, and the Portland of their childhood at SPACE, an arts venue.

Organized by archivist Dwight Swanson, the Portland event was part of the first worldwide Home Movie Day, a celebration conceived by the Small Gauge/Amateur Film Interest Group and sponsored by its parent organization, the Association of Moving Image Archivists (AMIA). Home Movie Days took place in 23 cities in the United States, Canada, Mexico and Japan. The date (8/16) was chosen as an allusion to 8mm and 16mm gauges.

The spirited event had a serious purpose. "We wanted to use the day to raise awareness and promote the preservation of home movies," said Swanson, a member of the small gauge group.

Swanson, Russ Van Arsdale, and Rob Nanovic brought 8mm, Super8 and 16mm projectors, which didn't get a rest. People came and went throughout the three-hour event, and nearly all had a film or two they were eager to see because the family projector was long gone. Van Arsdale inspected films before they were screened to avoid breakage. Film preservation literature was distributed and preservation techniques discussed.

A grassroots event with a shoestring budget, international Home Movie Day received a lot of press coverage, including stories in the *New York Times* and *Los Angeles Times*, as well as a National Public Radio feature by the Kitchen Sisters that used much Archie Stewart amateur film audio along with comments from fellow archivists and our own Karan Sheldon. "We really have a preservation emergency," Sheldon said. "There is not an understanding of how important these things are as cultural artifacts."

NPR selected two film clips from our ***Archie Stewart Collection*** for viewing at its Web site. To watch ***Trip to the Beach*** and ***Birthday Party***, go to www.npr.org/programs/lnfsound/stories/030815.homemovie.html. Audio clips of the NPR Home Movie Day story and Dwight Swanson's comments about Archie Stewart are also available.

NHF plans to participate in Home Movie Day 2004. Watch for details in the Summer 2004 MIR or at www.oldfilm.org. For news about the international program, visit www.homemovieday.com.

Alan Kattelle Oral History Project

Former NHF archivist Andrea McCarty is preparing an oral history with Alan Kattelle, an authority on amateur film and equipment.

The project, featuring Kattelle speaking about his amateur motion picture equipment collection and his experience with small gauge formats, amplifies information in his excellent book, *Home Movies: A History of the American Industry, 1897-1979.*

"Alan has an amazing storehouse of knowledge," said McCarty, who conducted about 11 hours of interviews at Kattelle's Hudson, Mass., home. She and Kattelle first met at NHF, where Kattelle is an Advisor. "He has all these anecdotes and facts. Some of it is in the book, but a lot of it is not. It's nice to actually hear him and have him hold a camera and tell about its technical features, how rare it is, and why it's rare."

Among the topics are innovations in home movie cameras and the significance of the last cameras issued before a model was discontinued.

The most active octogenarian AMIA member, Kattelle is a retired engineer and business executive who has been collecting, writing and lecturing about amateur motion picture equipment for 25 years. He has been a mentor and advisor to many archivists and AMIA members.

McCarty worked for a year at the WGBH-TV archives in Boston after leaving NHF. The Alan Kattelle Oral History Project emerged from the AMIA conference in Boston in November 2002 after members of the Small Gauge/Amateur Film Interest Group attended an open house at Kattelle's home.

The oral history will be available on audiocassette and MiniDV. Transcripts and audiocassettes are being prepared by the Connecticut Center for Oral History. Copies of the transcripts will be available at NHF's research library. In addition, NHF will archive the original audiocassettes for AMIA.

Film History Journal

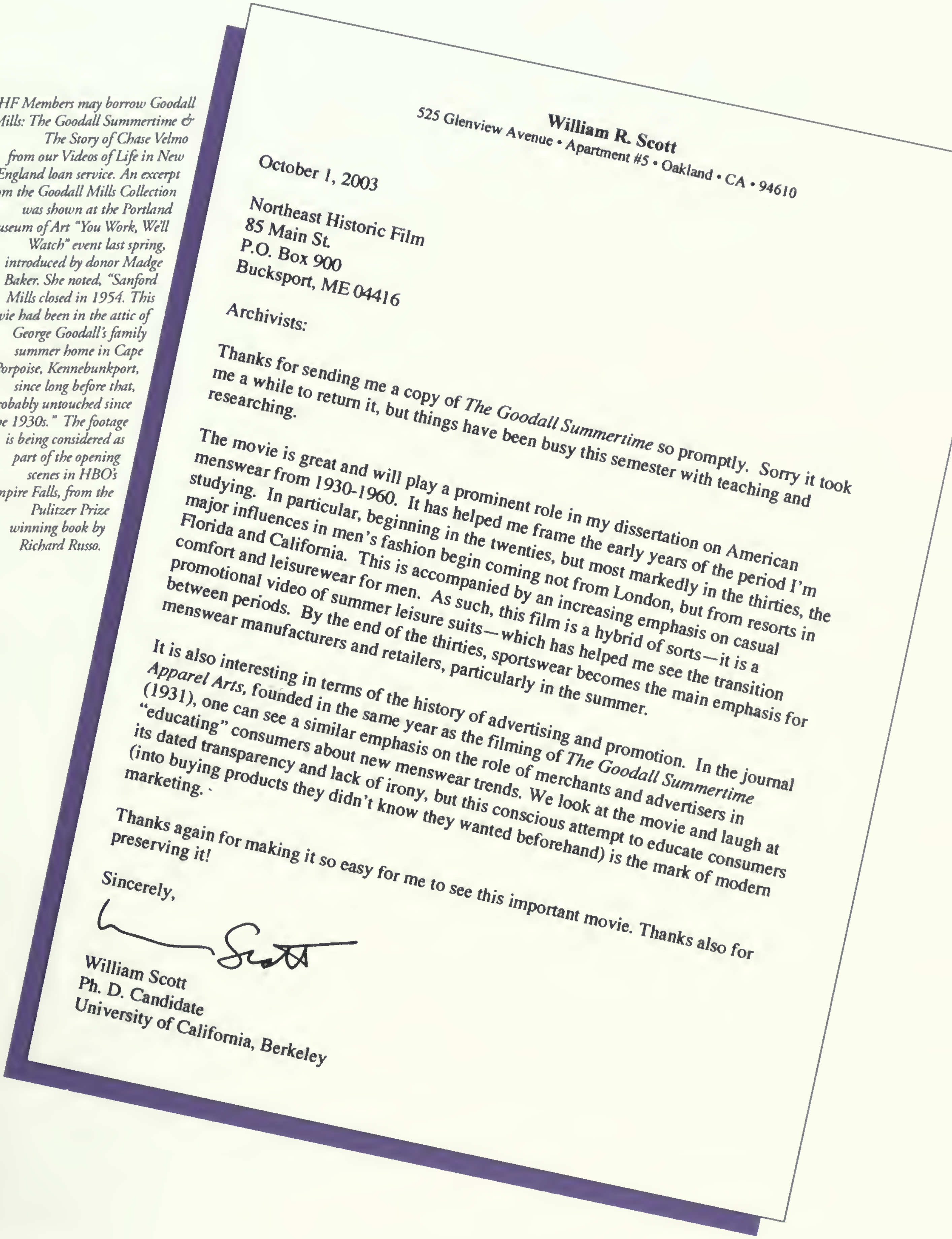
The story of NHF's formation has reached a new audience through the international periodical *Film History* (Vol. 15, No. 2, 2003). Janna Jones, assistant professor of communications at the University of South Florida, tells how the restoration of a 1930s Maine logging film led to the creation of a regional film archives. Her article is titled "From Forgotten Film to a Film Archive: The Curious History of ***From Stump To Ship***."

Film History publishes articles about the historical development of the motion picture and the social, technological and economic context.

VOLUME 15
NUMBER 2
2003
FILM HISTORY
AN INTERNATIONAL JOURNAL
JL
THIS ISSUE
SMALL-GAUGE AND AMATEUR FILM

Film History, An International Journal, special issue on Small-Gauge and Amateur Film edited by Melinda Stone and Dan Streible. Article by Janna Jones, Ph.D., on the genesis of Northeast Historic Film.

NHF Members may borrow Goodall Mills: The Goodall Summertime & The Story of Chase Velmo from our Videos of Life in New England loan service. An excerpt from the Goodall Mills Collection was shown at the Portland Museum of Art "You Work, We'll Watch" event last spring, introduced by donor Madge Baker. She noted, "Sanford Mills closed in 1954. This movie had been in the attic of George Goodall's family summer home in Cape Porpoise, Kennebunkport, since long before that, probably untouched since the 1930s." The footage is being considered as part of the opening scenes in HBO's Empire Falls, from the Pulitzer Prize winning book by Richard Russo.



William R. Scott
525 Glenview Avenue • Apartment #5 • Oakland • CA • 94610

October 1, 2003

Northeast Historic Film
85 Main St.
P.O. Box 900
Bucksport, ME 04416

Archivists:

Thanks for sending me a copy of *The Goodall Summertime* so promptly. Sorry it took me a while to return it, but things have been busy this semester with teaching and researching.

The movie is great and will play a prominent role in my dissertation on American menswear from 1930-1960. It has helped me frame the early years of the period I'm studying. In particular, beginning in the twenties, but most markedly in the thirties, the major influences in men's fashion begin coming not from London, but from resorts in Florida and California. This is accompanied by an increasing emphasis on casual comfort and leisurewear for men. As such, this film is a hybrid of sorts—it is a promotional video of summer leisure suits—which has helped me see the transition between periods. By the end of the thirties, sportswear becomes the main emphasis for menswear manufacturers and retailers, particularly in the summer.

It is also interesting in terms of the history of advertising and promotion. In the journal *Apparel Arts*, founded in the same year as the filming of *The Goodall Summertime* (1931), one can see a similar emphasis on the role of merchants and advertisers in "educating" consumers about new menswear trends. We look at the movie and laugh at its dated transparency and lack of irony, but this conscious attempt to educate consumers (into buying products they didn't know they wanted beforehand) is the mark of modern marketing.

Thanks again for making it so easy for me to see this important movie. Thanks also for preserving it!

Sincerely,

Scott

William Scott
Ph. D. Candidate
University of California, Berkeley

Staff

David S. Weiss, Executive Director, david@oldfilm.org
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Rob Nanovic, Archivist, rob@oldfilm.org
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Phil Yates, Facilities Manager & Theater.

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James S. Henderson, Harpswell, Maine
Maine State Archivist, administrative head of the State Archives. Chairs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

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Martha McNamara, Orono, Maine, and Boston, Mass.
Associate Professor of History, specializing in cultural History and the History of New England, University of Maine, Orono. Ph.D. in American & New England Studies, Boston University. President of the Society of Architectural Historians, New England Chapter. Maine Historic Preservation Commission member.

Treasurer
James A. Phillips, Bangor, Maine
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Former staff producer and director at WMTW TV; studied film at George Eastman House.

President
Richard Rosen, Bucksport, Maine
Owner Rosen's Department Store, Bucksport. Maine state representative, member of Appropriations and Financial Affairs, Ethics Committees. Member, Maine Economic Growth Council. Board member, Bucksport Regional Health Center.

Karan Sheldon, Blue Hill Falls, Maine
Co-founder of NHF. Advisory board member, Maine Folklife Center. Member of Maine Film Commission and International Advisory Council, George Eastman House.

Nathaniel Thompson, South Portland, Maine
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill Falls, Maine
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929.* Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, Cinema Studies/Communication, Georgia State University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 12 books, including *Who Owns the Media?* winner of the Picard Prize for the best book in media economics, and *Shared Pleasures: A History of Motion Picture Presentation in the United States.* Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD, and Allenspark, CO.

Janna Jones, Ph.D., Assistant Professor, Department of Communication, University of South Florida, teaching cultural studies, cinematic culture, and culture and community. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida). "From Forgotten Film to Formation of a Film Archive: The Curious History of ***From Stump to Ship***," appeared in *Film History: An International Journal*, v.15, 2003. Working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past.* Tampa, FL, and Bucksport, ME.

Alan Kattelle, author of a history of amateur film, *Home Movies - A History of the American Industry 1897 - 1979*, and cinematographic researcher. Hudson, MA.

Mark Neumann, Ph.D., Associate Professor in the Department of Communication, University of South Florida, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press). "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. Working on a book about memory and the practices of popular culture. Tampa, FL, and Bucksport, ME.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Former member, board of directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress. Hollywood, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

The Team: Staff News

Judy McGeorge has joined us as education planning and development coordinator, a new part-time position. McGeorge is working with Karan Sheldon to develop programs in media use and media literacy for Maine middle schools, as all 7th and 8th graders have been equipped with portable iBook computers through the Maine Learning Technology Initiative (MLTI).

McGeorge is writing grant proposals to help improve access by students to moving images for digital research and production. McGeorge also represents NHF on the Digital Maine Learning Group, organizations coordinating Maine content for the benefit of students and others. She oversees our video loan service and is working to raise awareness among educators of NHF's free VHS videotape (and soon-to-be DVD and MiniDV) resource.

McGeorge is a long-time supporter of NHF. She is the former executive director of The Learning Barn, a non-profit educational organization established to put into practice the research of Dr. Seymour Papert, co-founder of the MIT Media Lab, inventor of the LOGO programming language and visionary responsible, with Governor Angus King, for the MLTI idea.

We bade farewell to archivist **Dwight Swanson** at the end of summer. Since his arrival in November 2000, Swanson focused primarily on the television collections, transferring five decades of television film and videotape with funding from the National Historical Publications and Records Commission.

Like most of us at NHF, Swanson shouldered many jobs. He often responded when people called about mysterious film in the attic. We benefited from Swanson's knowledge of rare formats. He served on the Association of Moving Image Archivists' Small Gauge Preservation Task Force and was co-chair of the Regional Audiovisual Archives Interest Group.

Swanson is now working in Milwaukee on film history research projects, including probing the ***Movie Queen*** series. He has begun a survey of amateur film collections in Wisconsin and is working with a Chicago-based archivist on a regional network of moving image archives in the Upper Midwest.

Rob Nanovic is continuing the television collections work where Swanson left off. Like Swanson, Nanovic is a graduate of the L. Jeffrey Selznick School of Film Preservation at George Eastman House. While he was there, Karan Sheldon came to introduce regional archiving. "I was intrigued," Nanovic said.

Nanovic's interest in film preservation was sparked when he worked in public relations at the American Museum of the Moving Image in Astoria, N.Y. A graduate of Cheverus High School in Portland, Nanovic is delighted to be back in Maine. One of his first jobs for NHF was assisting with Home Movie Day in his old home town (see Page 10).

Andrea McCarty, another Selznick School grad and NHF veteran, reports from the MIT Comparative Media Studies program, "Students are encouraged to research media in various contemporary and historical contexts, and to apply that knowledge to hands-on projects using technology. I'm unsure what I'll do for my thesis, but I'm currently involved in a multimedia archiving project."

Phil Yates, our facilities manager and projectionist, returned in mid-November after a much-deserved sabbatical. Yates oversaw the construction of the Conservation Center. He was responsible both for the overview and each tiny essential detail — and has been holding our place together since 1992. In any construction project there's always something "not quite done," so we saw Phil during his time off. It's great to have him back full time.

Elizabeth Fendrick, a master's degree student in communications at the University of South Florida in Tampa, joined us for a ten-day internship in August. Fendrick's interest in NHF and specifically our collection of ***Movie Queen*** films, was piqued by her professor, Mark Neumann, moderator of the 2003 Summer Film Symposium.

Fendrick watched all of the eight Movie Queens in our collection and is preparing a detailed annotation of their contents, so comparisons can be made. She is drawn to the series' reliance on townspeople to tell the story of a fictional movie queen's homecoming. "They used all local people," said Fendrick, herself an actor. "I'm interested in the audience-performer relationship, and there's an interesting fold here — you're coming to see yourself in the movies."

Fendrick also attended the Symposium ("wonderful!") and hopes to return next summer to delve deeper into the Movie Queen phenomenon. ■

Symposium lobster dinner, from left, William O'Farrell, Mark Neumann, Janna Jones, Elizabeth Fendrick, Albert Steg, Eric Schaefer.

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Thank you!

Hancock County Higher Education Center

by Carol Trimble, Executive Director
Maine Alliance for Arts Education

"I was amazed to discover this resource right here in Hancock County."

"My son loves history. I can't wait to buy some of these videos for his Christmas present."

"I was impressed with their wonderful facilities and how skilled and professional the staff is."

"I'm going to talk to my aunt about all those home movies in her attic."

These are four of the many positive comments made by university students who visited Northeast Historic Film this fall for a screening and tour.

The class was a highlight of The Arts of Hancock County, a University of Maine at Augusta course taught at the Hancock County Higher Education Center in Ellsworth.

Instructor Carol Trimble created the course several years ago to introduce university students to the visual and performing arts in Hancock County and encourage the students to participate in arts and cultural activities in their communities.

The Northeast Historic Film unit introduced students to the concept of film preservation and restoration, to NHF as a resource, and to the Alamo as a space for attending performances and movies.

In addition to visiting NHF, class excursions included touring the Wendell Gilley Museum of bird carving in Southwest Harbor, participated in a swing dance class, attended a chamber music concert, and created handmade books.

Distribution

Continued from Page 9

video will show you where this vibrant city gets its character (and characters). (VHS & DVD, 70 minutes)

Renascence: Edna St. Vincent Millay, Poet traces Millay's poetic development from her Maine roots, through her Greenwich Village years, to her European travels and her growing social and political activism. The story is told largely in Millay's own words, using family and period photos. (VHS, 60 minutes)

Browse our catalog and order videos at our online store, www.oldfilm.org. Or call toll free from within the U.S., 800 639-1636.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes at a time. A $5 shipping charge applies.

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Your dues are tax-deductible to the extent allowed by law.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org.

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Coming in 2004: Summer Camps, Silent Film Transformations, Biography Symposium

Summer camp, that wellspring of fond memories and lifelong friendships, is many people's first and only northern New England experience. The strength of those ties is felt in camps today, where third and fourth generation campers splash, paddle, and add to the lore.

Maine's summer camp tradition goes back more than 100 years. Discover how much the experience has changed (or not) when NHF screens archival footage from youth camps at the Portland Museum of Art on Sunday, April 18, at 1 p.m.

Wohelo and Little Wohelo are still-active girls' camps begun on Sebago Lake by Dr. Luther Halsey Gulick and Charlotte Vetter Gulick. In early footage, girls in modest maillots play in the lake. The uniform for land fun — tennis, puppetry and the Frog's Frolic (it's a Wohelo thing) — is a sailor's shirt, bloomers, and knee socks.

Prominent advocates for physical education, the Gulicks founded Thetford Girls, a forerunner of Camp Fire Girls (now Camp Fire USA). They used "Indianness" which they defined as "the primal secrets of adolescence and womanly virtue" to prepare girls for their future. The appropriation, invention, and marketing of American Indian skills and values was a characteristic of many New England summer camps.

Join us on April 18 as we connect camp owners, campers, and cultural historians around the campfire record.

Summer camp, ca. 1926. Frame enlargement from the Harrie B. Price Collection, Flying Moose Lodge footage.

Silent Film Festival 2004

Hiram Percy Maxim's gender-bending amateur drama ***Mag the Hag*** (1925), will launch the 2004 Silent Film Festival, tentatively titled **Transformations/Silent Sex Roles**, at the Alamo Theatre in Bucksport, Aug. 5-8.

Films on the program include ***A Florida Enchantment*** (1914), whose story about magic seeds that turn women into men and vice versa toys with cross-dressing and same-sex desire. Sidney Drew, who also produced and directed, and Edith Storey star. ***Beverly of Graustark*** (1926) stars Marion Davies as a finishing school expellee who impersonates her cousin, a prince.

H.P. Maxim, founder of the Amateur Cinema League, wrote ***Mag the Hag***, a melodrama starring his daughter, Percy Lee. "He was enamored of the moviemaking business, and he was forever making us do things so he could take pictures of us" Lee said. She plays Percy Proudfoot, aimless scion of a wealthy family who woos a country girl with the aid of a mysterious talisman.

A selection of shorts and features currently includes ***Opportunity*** (1917), starring boxing enthusiast Viola Dana, and ***The Unholy Three*** (1925) with Lon Chaney as an evildoing grandma.

Film Symposium 2004

Presenters will explore **The Moving Image as Biography** at the 2004 Summer Film Symposium on July 30-31.

Moving images create deliberate and unintentional biographies. Focusing on noncommercial and amateur films, we will consider how these "biographies" form ideas of history and culture. Please consider submitting a presentation, due Jan. 7. To view the call for papers: www.oldfilm.org/alamotheatre/callForPapers.htm

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NORTHEAST HISTORIC FILM

MOVING IMAGE REVIEW

The 2004 Silent Film Festival, Transformations/Silent Sex Roles, held August 5-8, will feature Mag the Hag (1925) by Hiram Maxim. See Page 3.

Custodial Activism

Many archives have traditionally been passive, efficiently preserving and managing records but not actively working to reach the public.

In 1994, the Library of Congress addressed the threat to America's moving image heritage by challenging film archives to abandon their historical isolation in favor of custodial activism. Partnerships, suggests LOC's Redefining Film Preservation plan, illuminate public and private responsibilities for preserving film while building support for preservation activities.

Principally concerned with partnerships as a means to funding, the LOC plan only hints at the other wealth they bring. We find that scholars, media makers, teachers, cultural institutions and others who work with us amplify the potential of our footage and render it more meaningful to the public.

Collaborations connect our holdings to science and politics, work and the economy, culture and tradition, and of course, history. Simultaneously, new uses and meanings are emerging as a consequence of the latest technologies.

We've reported often on our work with the Maine Learning Technology Initiative. Without listening carefully to needs and possibilities, our efforts to serve teachers and students would be seriously weakened.

NHF and Appalshop have enjoyed the mutual benefits of back-to-back consultancies. Our archival experience is helping Appalshop build an archival facility; their experience will help us develop education programs.

Partnerships yield fresh perspectives and insights. Jan-Christopher Horak's research into ***The Fall of Jerusalem*** has been fascinating. Meanwhile, we're eager to see MIT students work with one of our favorite films, ***Mission: Alpha Centauri***. And this year's Symposium, *The Moving Image as Biography* (Page 16), will gather provocative creators and thinkers for two days of presentations and discussions.

Our Conservation Center will open June 12, with a party open to everyone. Please come join us for the celebration and learn more about the Archival Storage Consortium.

This issue's special insert is an example of custodial activism at work. Alan Kattelle donated a film, ***The Making of an American***, which could have sat on a shelf awaiting researchers interested in 1920s Americanization. Instead, we've created a provocative set of short films on immigration with the help of David Shepard in California. We're offering this program, with a newly created score, to organizations for presentation to their audiences.

Whereas isolation would set limits on our collections, partnerships expand access to the works we care for and opens them to the world. ■

Special Insert

MAKING AMERICANS

Silent Films on Immigration, with Live Music — Past Light on Present Issues

Read about three films touring with support from the New England Foundation for the Arts Expeditions program.

Summer 2004

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Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

In the News

The National Film Preservation Act

Legislation to reauthorize the National Film Preservation Act of 1996 for ten years is expected to be taken up soon by the Senate Judiciary Committee.

"This legislation is critically important to the field," said Steve Leggett, staff coordinator of the National Film Preservation Board (NFPB) at the Library of Congress. "The Librarian of Congress has noted this is the library's number-one legislative priority for this Congress."

The bill, the National Film Preservation Act of 2003, reauthorizes the NFPB and its charitable affiliate, the National Film Preservation Foundation (NFPF). Both were established in 1996 with bipartisan Congressional support to help save America's film heritage.

A key amendment increases funds for the NFPF. Under the current legislation, the NFPF is authorized for $250,000 per year. The proposed legislation seeks a gradual increase in coming years to a total of $2 million per year.

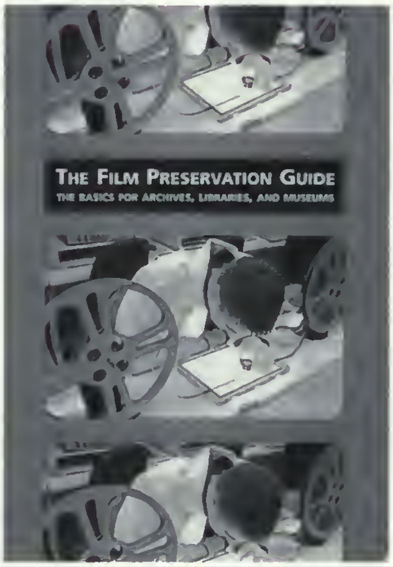
The bill was introduced simultaneously in the House of Representatives (H.R. 3569) and the Senate (S.1923). The Senate bill, introduced by Senator Patrick Leahy of Vermont and co-sponsored by Maine Senator Susan Collins, is the likely legislative vehicle, Leggett said.

NHF co-founder Karan Sheldon worked with members of Senator Collins's staff to make them aware of the merits of the legislation and request they co-sponsor S.1923. "She and David Weiss did a great job," Leggett said.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.


THE FILM PRESERVATION GUIDE
THE BASICS FOR ARCHIVES, LIBRARIES, AND MUSEUMS

A new publication of the National Film Preservation Foundation. To order or to access online, www.filmpreservation.org/sm_index.html

Northeast Historic Film appreciates the support from Leahy and Collins on S.1923 and help to the archives in the past. This bill must pass before Congress adjourns this year, or the process will have to be restarted with a new Congress.

Cooperative Initiatives

Since its creation, the NFPF has worked with more than 80 organizations to preserve nearly 600 films for future generations and improve film access for education and exhibition. Modeled on other similar foundations created by Congress, it raises private funds (both cash and in-kind contributions), matches these with limited federal funds, and provides grants to nonprofit film archives, historical societies and other nonprofit institutions with film collections throughout the nation.

The legislation increases appropriations for the NFPF from $500,000 in fiscal year 2004 and 2005 up to $1 million in fiscal years 2006 through 2013.

It also authorizes an additional $1 million per year to support specific national film preservation and access initiatives from 2006 to 2013. Such cooperative initiatives might include the repatriation of American films, the exhibition and broadcast of orphan films, the production of an archival DVD series for education, multi-archives efforts designed and administered by the NFPF, and significant unfunded film preservation and access needs in American archives.

National Film Registry

Under provisions of the legislation, the Librarian of Congress will continue to name up to 25 "culturally, historically or aesthetically significant" films each year to the National Film Registry. ***From Stump to Ship***, the 1930 logging film whose preservation led to the founding of Northeast Historic Film, was added to the registry last year.

In addition to advising on registry selections, the NFPB counsels the Librarian of Congress on implementation of the national Redefining Film Preservation plan, published in 1994.

"We cannot allow the important work of these organizations to lapse," said California Representative Howard Berman when he and Michigan Congressman John Conyers introduced the bill in the House of Representatives. "Over 50% of the films made before 1950 have disintegrated, and only 10% of the movies produced in the United States before 1929 still exist. We must act to stem further losses of this rich cultural heritage. No art form is more uniquely American than film, but unfortunately, few art forms are more susceptible to degradation through passage of time and poor preservation."

The Internet home page of the National Film Preservation Board is lcweb.loc.gov/film/.

Grand Opening on June 12

You, our members, helped us build it. Now we invite you to come see it. The grand opening of our new three-story Conservation Center will be Saturday, June 12, from 10 a.m. to 4 p.m.

Tours will be offered throughout the day. A video presentation, featuring treasures from our vaults and footage of building "the Cube," will begin at 2 p.m. There will be music and refreshments for all.

This is our official unveiling: the Conservation Center has been working for us since November 2003 when we began moving our collections out of the Alamo Theatre vault and onto the Cube's second floor. Our main moving image collections are now safely in the Cube, and we have a new collection manager, Rob Nanovic. We are delighted that the best person for the job was right under our noses. Rob is from Portland and a graduate of the L. Jeffrey Selznick School of Film Preservation at George Eastman House.

NHF is the first publicly accessible regional film archives to implement key actions of Redefining Film Preservation, the 1994 national film preservation plan of the Library of Congress and the National Film Preservation Board.

That plan emphasized the importance of low-temperature, low-humidity storage in retarding film and videotape deterioration. Chilled to 45 degrees and dehumidified to 25% relative humidity, the Cube will extend the lifespan of our film by 120 to 500 years.

We await word from the National Endowment for the Humanities on our application for a $334,837 Preservation Assistance Grant. The money is slated for chillers, dehumidifying and filtration units on the Cube's first and third floors.

That work will advance the Archival Storage Consortium, whose partners are committed to leasing storage space in the Cube. The partners are WGBH Television, Boston; the National Center for Jewish Film at Brandeis Univ., Waltham, Mass.; Maine State Archives; Bates College's Edmund S. Muskie Archives; Special Collections, Raymond H. Fogler Library, University of Maine, Orono; Belfast, Maine, Historical Society; and the Seymour Papert Institute.

The grant also will allow us to complete a conditioning area in the old vault, where films pulled from the Cube can acclimate before preservation work is started. Other needs are for exterior lights, a universal access ramp, and safety railings in the parking lot.

Northeast Silent Film Festival, August 5-8

The 2004 Silent Film Festival, *Transformations/Silent Sex Roles*, will run Thursday, August 5, through Sunday, August 8, at the Alamo Theatre in Bucksport.

Philip Carli of Rochester, NY, whose Alamo Theatre performance was featured in a *CBS Sunday Morning* segment on screen star Mary Pickford, will be back to provide piano accompaniment.

Films on the program include ***A Florida Enchantment*** (1914), in which a New York heiress (Edith Storey) becomes so frustrated with her fiancé's affairs that she ingests a magic seed that changes her into a man. The pleasure she finds in embracing women causes her to abandon thoughts of revenge.

The Home Maker (1925) stars Alice Joyce as a woman who keeps her home neat but cannot control her three children and Clive Brook as her husband, a dreamer who finds office work unbearable. His failed suicide attempt leads them to switch roles and happily so — that is, until fate intervenes.

Marion Davies is ***Beverly of Graustark*** (1926), an American college girl who masquerades as her cousin, Prince Oscar of Graustark. It is in this persona that she falls for her bodyguard, who appears to return the affections of the young "prince."

Madame Blanche, Beauty Doctor (1915) will be presented by Edwin W. Thanhouser, grandson of the founder of the Thanhouser Company that released this film and others from 1909 to 1918. Thanhouser is president of Thanhouser Company Film Preservation, which researches, preserves, and publishes materials related to the early silent motion picture era.

The festival's starting point is the gender-bending amateur melodrama from NHF's collections, ***Mag the Hag*** (1925), produced by Hiram Percy Maxim (1869-1936), founder of the Amateur Cinema League. ***Mag the Hag*** stars his daughter, Percy Lee, as a young swell named Percy who defies his upper-crust family to woo a country lass with the aid of a talisman.

Mag the Hag, *1925. Hiram Percy Maxim Collection.*

Home Movie Day in Portland, August 14

Can't watch your family movies because you don't have a working projector? We can help.

NHF will again participate in international Home Movie Day with an event in Portland on Saturday, August 14. Location, hours and other details will be posted on our Web site, www.oldfilm.org.

Organizing the event is Rob Nanovic, who is modeling the program after last year's informal affair when people dropped in throughout the afternoon and shared home movies they hadn't seen in decades. Nanovic will have 8mm, Super 8 and 16mm projectors on hand.

"Just show up and bring your film, and we'll project it," Nanovic said. "If you can get it to us in advance, that would be even more fantastic."

Nanovic also welcomes volunteers, especially those with film handling experience. Contact him at rob@oldfilm.org or 207 469-0924.

Portland was one of 23 cities participating in the first worldwide Home Movie Day last year. The event was conceived by the Small Gauge/Amateur Film Interest Group and sponsored by its parent organization, the Association of Moving Image Archivists. For details, visit www.homemovieday.com.

Grants in Action: Digital Access

A $10,000 grant from the Davis Family Foundation and a $10,000 grant from the Penates Foundation of Hampton, New Hampshire, will help us convert 3,000 of our 7,000 VHS reference tapes to DVD and miniDV formats, as well as expand our efforts to bring additional primary source materials and finding aids to users via the Internet.

The work is essential to ensuring public access to our moving image heritage as digital technologies rapidly replace the analog in libraries, schools, and homes.

Verizon Foundation and International Paper Foundation led with grants ($7,500 and $5,000 respectively) for this project, expected to cost $50,500 for equipment and staff time.

DVD is becoming the preferred consumer format for viewing video. MiniDV tapes allow video to be edited and used in many kinds of presentations and productions. Providing miniDV format for materials where the rights allow such reuse significantly increases access to Maine's 37,000 seventh- and eighth-grade teachers and students who have digital video editing software on their iBook laptop computers.

Curatorial services associated with the project include selecting, viewing, and writing descriptions of collections — and creating an easy-to-use version of our video loan catalog online.

We have purchased one of two needed rack-mounted miniDV decks and started production of the miniDV tapes for students (see Page 6). Also on our shopping list: a DVD duplicator and DVD printer.

Exhibition and Scholarly Research

The Fall of Jerusalem is a mystery Jan-Christopher Horak can't put down. Not a book, but a beautifully tinted silent movie, ***Jerusalem***, from NHF's Alan Kattelle Collection, has lavish costumes, elaborate sets, and a huge cast. Yet no credits identify its production company, director, or actors. And there is but a mere wisp of a paper trail.

"I've never run across something like this, a film that looks so big, and not been able to identify it," said Horak, curator for many years at George Eastman House and today the director of the Hollywood Entertainment Museum in Los Angeles. "I've been pursuing it for a couple of years and shown it to a number of scholars in Europe. No one has been able to identify it. That's quite a unique situation."

A lot of other people like this mystery too including some who attended *Orphans '04, On Location: Place & Region in Forgotten Films* at the University of South Carolina in March — and told Horak that NHF's enigmatic print and the subsequent presentation were the highlight of the gathering.

Karan Sheldon introduced the screening, which was accompanied by Dennis James on pipe organ. Projection to a full house was by James Bond of Chicago, with Katie Trainor.

Scholars responding to the mystery of ***Jerusalem*** were Eileen Bowser, former film curator at the Museum of Modern Art; Antonia Lant, associate professor of cinema studies at New York University; and Charles Musser, film studies professor at Yale University.

Dan Streible, founder of *Orphans*, brought together moving image archivists, cinema scholars, preservation experts, curators, and filmmakers who work with so-called orphaned material — silent-era films, avant-garde works, ethnic films, newsreels, home movies, and independent works that fall outside the scope of commercial preservation programs.

Horak addressed the topic of film identification methodologies by sharing details of his pursuit of documentation and clues to ***Jerusalem***'s origins. Censorship records in the New York State Archives, for example, yielded the name of a producer, Artclass Picture

Jerusalem session at Orphans '04, from left: Dan Streible, Jan-Christopher Horak, Eileen Bowser, Antonia Lant, Dennis James, Karan Sheldon, Charles Musser.

Corporation. Given the company's history and known errors in the records, however, Horak believes Artclass had more likely purchased the movie for re-release. Artclass then probably shopped the film to smaller distributors, like Wholesome Film Services of Boston, whose name is on the film and its original packaging.

The print type, nonflammable diacetate, is a clue: safety prints were generally destined for non-theatrical screening spaces like churches and schools.

Acting styles, the look of the actors, the costumes and sets and the subtlety of the love story all hint at European, not American origins, a theory bolstered by the absence of credits. "An American producer would have probably insisted on some kind of credits," Horak told *Orphans* participants, and "the American distributor would probably have been interested in hiding the film's foreign origins in order to sell it to audiences who would have been mistrustful of anything foreign."

At one time, Horak thought he had identified the character Amosa as German actor Ernst Deutsch, but no filmography of Deutsch lists a film like ***Jerusalem.*** Then again, maybe the film is Italian: Rahel looks strikingly like Italian star Pina Fabbri, but there is no definitive proof.

Horak has searched Library of Congress copyright records, Italian filmographies, German filmographies, German censorship files, trade periodicals and the mainstream press. Nothing. No ***Fall of Jerusalem*** documented anywhere.

"We don't even know when it was made," Horak said. "We can tell within five to ten years of when it was made — probably about 1920. We know the first documentation is 1924, so we know it existed then."

Intrigued, *Orphans* participants suggested a number of strategies for Horak to pursue, but "I was able to say in most cases, 'Been there, done that.'"

As for those he hadn't tried, he's working on them. "I'm not going to give up," he said. "I hope to someday be able to identify it or at least be able to close the chapter and say I've done everything I can."

Collections: MIT Encounters Mission Alpha Centauri

In 1967, six eighth graders blasted off from Blue Hill, Maine, bound for Alpha Centauri. Luckily for us, they brought a Super 8 movie camera.

Mission: Alpha Centauri, a classroom production of space-traveling teenagers, has long been a favorite of NHF staff. Now, much to the perplexed amusement of its grown-up stars, the movie is being studied by media scholars at MIT.

Former NHF curatorial staff member Andrea McCarty and two Media Theories and Methods classmates have been interviewing the actors about the making of ***Alpha Centauri*** and their responses to it 37 years later. The videotaped interviews will be edited into a final class project and donated to NHF.

McCarty's professor Henry Jenkins, head of MIT's comparative media studies program, saw the film as a good fit with his program. Jenkins said, "I am interested in this on half a dozen different levels."

Mission Alpha Centauri, John Bannister Collection.

In 1961 President John F. Kennedy set a goal of landing a man on the moon before the decade was out. In 1967 ***Star Trek*** was in its second season; ***Lost in Space***, featuring a family of astronauts and their robot, was in its third.

Alpha Centauri introduces its astronauts at a training session, where we learn that the space program had interviewed "several homeless teenagers and chosen six intelligent ones" for the mission. A television, audio receivers, and other appliances serve as the setting for the ship's bridge, where the astronauts prepare for take-off in two rows of aluminum-framed webbed lawn chairs.

Eventually they land on a planet whose soil "has the same molecular arrangement as peanut butter," an apt description for mud season in Maine. There they meet refugees from Cepheus, several of whom wear red jumpers with pleated skirts that look remarkably like earthlings' cheerleading uniforms. The movie's plot unfolds with remarkable smoothness considering the technological challenges faced by the young crew. Sound was recorded separately on reel-to-reel audiotape. For presentation, the movie and tape were played simultaneously.

McCarty's MIT project is an exercise in research methods and interviewing techniques. For NHF, it is a crucial annotation effort. So far McCarty and her colleagues have interviewed five cast members, all of whom still live in the Blue Hill area: narrator Libby Gulliver, and astronauts Brad Emerson, Keaveny Tyler, Anita Babson, and John Bannister.

"All of them thought it was pretty funny to think about it now and pretty funny that we were interested," McCarty said. "They were surprised, intrigued, skeptical, but very nice."

It was Bannister, aka Captain Termite, who donated the film to NHF. In a bout of nostalgia, he had borrowed it from his former teacher, David Nason, but couldn't find a Super 8 projector. NHF executive director David Weiss, a regular customer at Bannister's grocery, advised against projecting the original film and offered to convert the film to video.

"Next thing I know, David is coming back to me saying they'd give us several VHS copies if we let them keep the film," Bannister said. "I said, 'You've got to be kidding me. You want to make a copy of that, you knock yourself out.'"

He is even more tickled about the MIT project. "I think it shows things must be pretty slow in the classroom," he said, laughing. "I think that movie ranks slightly above grass growing."

Not really. ***Mission: Alpha Centauri*** may rank among our most significant accessions as an example of youth media and the remaking of popular culture. The work is extremely rich, from its opening narrated credits, identifying every participant, to the closing, an eerie rendition of This Land is Your Land.

Education: New MiniDV Access for Student Productions and Media Literacy Consultancy

The Maine Learning Technology Initiative, which equips every Maine seventh and eighth grader with a laptop computer, is an opportunity and a challenge for NHF. We want students and teachers to be able to use our archival footage. We want to help students learn skills for critical reading of media.

iMovies Made Easier

Now NHF has digitized 20 of its film and video titles on miniDV format, making it easier for students and teachers to incorporate content into iMovie projects.

Topics represent a cross section of regional culture and history from rural life and recreation to industry and politics. Titles were selected based on their educational value and on the availability of performance rights.

Students load the miniDV tape into a digital video camera connected to a computer, such as the Apple iBook used by Maine seventh and eighth graders. They use iMovie software to select clips they want for their productions. For example, students can create a multimedia report on their area's agriculture by combining historical footage and their own contemporary interviews. They can add titles, text and music, too.

This hands-on approach to video tends to immerse students in a topic more deeply than simply watching someone else's program, says NHF Education and Development Coordinator Judy McGeorge. It often engages students who don't fare well with more traditional class work.

That's a view shared by Barbara Greenstone, technology education teacher at Mt. Ararat Middle School in Topsham, who tells of one markedly disinterested class whose students' attitudes toward the subject matter — the Maine economy — changed 180 degrees when they began creating their own documentaries about fishing, lumbering, and other topics. Some even stayed after school to polish their productions.

MiniDV titles available for loan include John F. Kennedy's speech at the University of Maine in October 1963. The speech resonates today with its references to weapons of mass destruction and foreign policy, McGeorge said.

Other available political records are a fragment of Margaret Chase Smith's 1964 speech in which she declares her presidential candidacy, and Cold War news coverage.

Worklife titles include the logging videos ***From Stump to Ship*** and ***Woodsmen and River Drivers***; a compilation tape about the ice harvesting industry, ***Ice Harvesting Sampler***; and fisheries videos ***The Maine Lobster*** (1955), ***The Maine Marine Worm Industry***, and ***Maine's Harvesters of the Sea***.

Historic footage of communities includes ***Aroostook County, 1920s***; ***Cherryfield, 1938***; ***Paris [Maine], 1929***; and ***Movie Queen, Lubec***. Other titles are ***Wohelo, 1919***, a girls' summer camp in Maine, ***Goodall Mills: the Story of Chase Velmo***, a detailed look at a Maine textile mill, ***Earliest Maine Films***, with footage of trout fishing, logging, canoeing and potato farming; and selections from the amateur movies of Archie Stewart showing Freeport and hunting in Washington County.

Simple text credits, which must be reproduced in any subsequent use of the footage, are included on each videotape.

Grants from the Verizon Foundation, International Paper Company, the Davis Family Foundation, and Penates Foundation are helping to fund this project. (For more, see Grants in Action, Page 4.)

The tapes are available for loan to educators and students who are members of Northeast Historic Film (annual membership Student/Educator $15, School $35). Contact Judy McGeorge, judy@oldfilm.org. 207 469-0924, or 800 639-1636.

Appalshop NAMAC Report Arrives

A media literacy program is a natural next step in NHF's growth, according to the consultants who visited us in Bucksport in October 2003. In their report, Maureen Mullinax and Elizabeth Barret of Appalshop offer recommendations for developing a viable and effective curriculum to be integrated into Maine seventh- and eighth-grade classrooms. Mullinax and Barret lay out a practical progression. The steps include:

- Continue fundraising for curricula and materials. A project that involves arts

UNIVERSITY OF MAINE
ARMY

John F. Kennedy speaks in Maine in 1963. Bangor Historical Society/WABI Collection.

work with youth may attract state and federal arts funding, underrepresented in NHF's mix of financial support to date.

- Develop a pilot project, such as filmmaker Sian Evans' proposed Picture Talk Learning. In Picture Talk, children use iMovie software to make video essays incorporating text, sound, moving and still pictures. Evans, a participant in NHF's Roundtables on MLTI and digital video production, was among several partners who met with Mullinax and Barrett during their three-day visit.

- Develop a program to train teachers to use the materials.

The consultants found NHF well positioned to develop a sustainable statewide education program thanks to the MLTI, which ensures a degree of consistent technology in classrooms, and the Maine Distance Learning Project, an interactive video classroom network linking high school classrooms and other sites across the state. NHF has already built collaborative networks through these projects as well as the Digital Maine Learning Group, supportive archivists and historians, and independent producers and educators.

Judy McGeorge appreciates the report's "very specific" advice, as well as the sharing of lessons learned at Appashop. "They gave us the benefits of all their experience," McGeorge said.

Appalshop is a multidisciplinary arts and education center that includes the Appalachian Media Institute for rural youth. Mullinax directed AMI for six years. Barret, a producer and director of documentaries, is launching the Appalshop Archive, which tapped NHF as an advisor.

Appalshop and NHF exchanged consultancies with assistance from the National Alliance for Media Arts and Culture's National Peer Technical Assistance Project, funded by the William and Flora Hewlett Foundation, the John D. and Catherine T. MacArthur Foundation, and the National Endowment for the Arts.

Screenings: Boston Public Library and Teacher's Seminar on China

"Bostonians are very proud of their city," said Stephen Kharfen of the Boston Public Library's Reader and Information Service. "They're very loyal. They appreciate their city and its rich history."

Even Kharfen was surprised, though, when more people than the library could accommodate showed up for *Boston at the Bijou: First Films of Boston*, presented by the library and NHF in February. "The auditorium holds 340 people," Kharfen said. "We had to turn people away."

On the program was NHF's ***The Story of Faneuil Hall and Faneuil Hall Markets: Centennial Celebrations***, produced for Quincy Market in 1926. In it, "Ben Franklin" takes a tour of Boston's streets bustling with shoppers and workers.

"You see people stopping and staring" at the costumed character, said Kharfen. "We enjoyed that because you get that candid moment — people were fascinated by film then and they still are now."

Kharfen, who has worked in the Motion Picture Division of the Library of Congress, also screened LOC holdings including ***The Boston Horseless Fire Department*** (1899) and ***Midwinter Bathing, L Street Bath, Boston*** (1905), featuring the L Street Brownies in an extended icy harbor frolic. Anthony Sammarco, author of numerous books about Boston's history and neighborhoods, narrated live.

Down East, Far East

Mainers' home movies of 1920s China brought history to life in a January seminar for teachers at the University of Maine, Orono.

Karan Sheldon showed clips from NHF's archives for *Maine and China: A Continuing Relationship*, organized by Ryan Bradeen of Primary Source Maine, a nonprofit center for the interdisciplinary study of history and humanities. Bradeen said, "Your films are really remarkable documents. I agree with your suggestion that there are probably lots of similar films tucked into attics all over the country, but in my studies of Shanghai I have never run into reference to them."

Jeem Trowbridge, who was in China in 1937, discussed her adventures. "The films and Mrs. Trowbridge brought a three-dimensional sense of history to the topic," enthused Peggy Gilbert of Hampden, who attended the session with her sons, 12 and 14.

The event was educational for the boys, who are home-schooled, and it was personal: their great great uncle, Charles Gilbert, filmed some of the featured clips on an around-the-world cruise with his wife Ruby in 1929. Their father, Charles Gilbert III, donated the films to NHF.

Charles Gilbert was an engineer for Great Northern Paper Company until 1924. The 1929 voyage was the first the couple made in their retirement.

Sheldon also showed scenes of a road trip made by Joseph Edwards Corson Swan and his family when they were living in Shanghai in the 1920s. Swan was an investment banker whose firm brought the New York Stock Exchange to Shanghai. It was unusual for travelers to drive into the China countryside, so Swan's footage of street performers and his car being rafted across rivers is rare. His movies are part of the Joan Branch Collection.

Ben Franklin crosses the street, frame enlargement from The Story of Faneuil Hall, 1926. Pierce Pearmain Collection.

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Mt. Ararat Middle School

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MAKING AMERICANS

Silent Films on Immigration, with Live Music — Past Light on Present Issues

Making Americans is touring on projected DVD from film masters in the collections of David Shepard of Film Preservation Associates, and Northeast Historic Film. For information on the DVD program, available for presentation to audiences with live accompaniment within the New England states, call Northeast Historic Film, 207 469-0924, or email info@oldfilm.org

Making Americans, a touring program offered with support from the New England Foundation for the Arts Expeditions initiative, is three short films with live musical accompaniment. The musician, Martin Marks, Ph.D., is one of North America's preeminent authorities on music for silent film. He is at MIT where he is Senior Lecturer in Music; his degree is in musicology from Harvard. He prepared and performed all the music for "Treasures of American Film Archives: 50 Preserved Films," and "Saving the Silents," both National Film Preservation Foundation projects. Marks's book, Music and the Silent Film, *was published by Oxford University Press.*

For more on the New England Foundation for the Arts Expeditions program, visit www.nefa.org/grantprog/expeditions/ email apetrillo@nefa.org or call Adrienne Petrillo, Program Coordinator, at 617 951-0010 x 27.

The Expeditions program is made possible with funding from the National Endowment for the Arts Regional Touring Program, the six New England state arts agencies, and the Andrew W. Mellon Foundation.

Program Notes

by Jan-Christopher Horak, Ph.D.
Curator, Hollywood Entertainment Museum, and Editor, *The Moving Image.*

Introduction

In the period immediately before and after World War II, immigration into the United States was a major political issue, dividing the country. Not surprisingly, few film companies wished to tackle such a controversial subject, even though a large portion of their audience may be assumed to have been recent immigrants; indeed, the owners of many nickelodeons were often themselves immigrants.

In the three films in this program, we therefore see very different ways of dealing with the subject. This difference can partially be accounted for by advances in film technique and film construction in the period between 1912 and the mid-1920s.

Alice Guy's 1912 ***Making an American Citizen*** is constructed as a series of scenes, with the camera at a respectful distance and little editing within the scene, as was the convention before 1914-16.

Chaplin's film of five years later already incorporates some of the editing within a scene for which "classical Hollywood" would become famous. The camera becomes an active observer, allowing a much stronger sense of identification with the film's characters.

The 1920 Connecticut public service film ***The Making Of An American*** is, despite its semi-amateur status, as sophisticated in its technique as any Hollywood film from the period, constructing a narrative flow which makes the film's thesis seem natural.

In terms of their visualization, all three films also display different ideological positions. The Solax film uses threats of incarceration should immigrants not comply with American standards of moral behavior, yet other elements of naturalization, including dress and language, remain within the private sphere.

Chaplin's film, on the other hand, portrays immigrants much more sympathetically by focusing on the harsher elements of the immigrant experience.

The Connecticut film argues forcefully for complete assimilation and the elimination of all ethnic difference as the most successful path to success in the United States. In this version, the achievement of the American dream is simply a matter of learning proper English, whereas the dream's underside of American greed and corruption is more visible in Chaplin's ***The Immigrant***.

In each of these three films we can see that immigration is not successfully overcome until the immigrant has melted into the American mainstream. Such a view would remain current until well past mid-20th century, when immigrants began to refuse complete assimilation, opting instead to sustain and take pride in their roots.

Pete the Italian (actor unknown) in The Making of an American, *1920.*

***Making an American Citizen* (1912)**
Produced by Solax Co. (New York)
Directed by Alice Guy
With Lee Beggs, Blanche Cornwall
Released: October 30, 1912
1 Reel

Making an American Citizen was directed in 1912 by Alice Guy for her own company, Solax. It is one of a series of one-reel melodramas (around 15 mins.), which Solax released, dealing with contemporary American life, especially the lives of recent immigrants.

In a sequence of nine scenes, ***Making an American Citizen*** portrays the education of a ruffian who regularly beats his wife, demonstrating to audiences that such behavior is unacceptable in America.

The film opens on a country road, somewhere in Russia, where we see a rotund peasant sitting in a cart, while his wife leads the horse. The camera perspective leaves it up to the viewer to decide whether the peasant is whipping the horse or the wife, clearly signifying the state of gender relations.

Making an American Citizen, *1912. Film Preservation Associates.*

In the second scene, we see the husband beating his exhausted wife in Battery Park (with the Statue of Liberty in plain sight in the background), until a middle-class American man not only stops the beating but forces the husband to carry the couple's belongings.

Subsequent scenes follow the couple to the lower East Side of New York and into the country. Each time the husband beats his wife, he is reprimanded by an American male, until he is eventually sentenced to hard labor and is reformed.

In the final scene, it is he who is working. The film ends with a prayer at the dinner table and the apparent redemption of the husband.

While westerns and melodramas were addressed to male audiences, melodramas, as recent feminist research has demonstrated, were more apt to address female audiences because they usually took place in domestic spaces and often dealt with family issues. ***Making an American Citizen*** therefore functions within the context of melodrama, exemplifying a social pressure to "be American." Indeed, the film contrasts differences in gender relations between the old country and the United States, where wives are treated with respect.

The film was addressed to immigrant audiences as a morality tale about American mores. The intertitles describe the scenes as "lessons in Americanism," and the characters who mete out justice to the brutal husband are marked as American, rather than fellow immigrants.

And while the couple is identified in the titles as Russian (Ivan Orloff), one may assume that the audiences for whom the film was intended were largely Eastern European Jews, who made up the vast majority of immigrants to America in the early portion of the 20th century. The costumes give this theory credence and the actor Lee Beggs often played Jewish characters in Solax films.

The wife is strangely passive through much of the film. While she does take a jab at the husband in the first New York scene, she does not actively resist him until an intertitle tells us that she has been Americanized. Later in court, she does seemingly testify against her husband, but the decentered composition makes her role in the case ambiguous.

Alice Guy, who would give up her career in deference to her husband, was not interested in producing an overtly feminist text. In the interest of melodrama, domestic harmony is restored, as the direct product of the couple's assimilation into an American way of life.

Historical Context & Production Background

In this period, which historians have labeled the Nickelodeon Era (1903-1912), films were for the most part shown in small, storefront movie theaters, and included a program of shorts that often changed daily. Audiences paid 5 cents and could walk in and leave at any time during the program.

In rural areas itinerants still dominated exhibition showing films at fairgrounds, jubilees, and meeting houses using portable projectors.

The audiences were mostly working class with a high percentage of recent immigrants, although by 1912 exhibitors attempted to bring in more middle class and family audiences by offering better facilities and family fare.

The Solax Company was founded by Alice Guy and her husband, Herbert Blaché in Flushing, New York, in 1910, although Guy actually owned more than 50% of the company and would become the first and only woman in film history to own her own studio, according to Guy's biographer, Alison McMahan.

Both had come to the United States in 1907 as representatives of the French Gaumont Film Company, attempting to sell Gaumont's sound film system, the Chronophone. Guy had been the production head at Gaumont for nine years (1897-1906), supervising and directing hundreds of films.

By 1912 Solax had moved to Fort Lee, New Jersey, at that time the center of the American film industry, where Guy built her own studio plant rather than renting space at Gaumont's Flushing complex. French film companies, especially Pathé, dominated American screens in the years before 1914, but criticism of foreign domination was becoming ever more vocal. As a result, Solax attempted to highlight its credentials as an American company by making films privileging assimilation.

Solax released an average of two to three one-reelers a week in this period. Although a so-called "independent" and not a member of the Motion Picture Patents Trust, which sought to monopolize the film industry, Solax did have access to Trust licensed distributors and exhibitors through George Kleine's company. Guy directed a great majority of the films herself, although she hired other directors especially to handle westerns and so-called military films.

Film companies identified their product at this time by genre, rather than stars, releasing films of a particular genre on the same day each week. Solax had a company of actors under contract, including Romaine Fielding, Lee Beggs, Marion Swayne, Gladden James, Fanny Simpson, Patrick and Magda Foy, and Blanche Cornwall, but they were not credited in the films. Guy was especially fond of melodramas, so it is not surprising that this was a major film genre at Solax. ▲

Charlie Chaplin and Edna Purviance in The Immigrant, *1917. Film Preservation Associates.*

The Immigrant (1917)

Produced by Lone Star Corporation
Distributed by Mutual Film Corp.
Written, Directed, and Produced by Charles Chaplin
Starring: Charles Chaplin, Edna Purviance, Eric Campbell, Albert Austin, and Henry Bergman
Released June 17, 1917
2 Reels

The Immigrant finds Charles Chaplin's immortal tramp as a passenger on a steamer to the United States, traveling in steerage and arriving in New York penniless, like millions of contemporaries.

Chaplin's expression of partisanship with the "downtrodden masses" in this film marks ***The Immigrant*** as one of the comedian's few overtly political films of this period, although he would return to this authorial stance with ***Modern Times*** and all subsequent films. Despite an over-determined and obviously artificial happy ending, the film's view of the American dream — whether the United States is a land of opportunity for immigrants — is somber indeed.

The film opens with scenes that visualize the catastrophic conditions in steerage, although Chaplin uses the rolling of the steamer for much comic effect.

On board "the little tramp" meets a young woman (Edna Purviance) and her sick mother (Kitty Bradbury), but becomes separated from them after disembarkation.

The second half of the film finds the tramp wandering the streets of New York hungry and without work. He spies a coin in the street and enters a restaurant to buy a meal, but loses the coin. In the same establishment, he miraculously meets the young woman again, her mother having apparently passed away. She too is penniless and starving. Together they are rescued from a violent waiter (Eric Campbell) by a flamboyant artist who hires both of them as models.

Caught in a downpour and soaking wet, the little tramp carries his girl forcibly into a marriage license office.

Chaplin's film clearly sympathizes with the immigrant experience, Chaplin himself having arrived in the United States a mere seven years earlier. While the physical comedy revolves around the harshness of the sea voyage, the immigrants are treated like criminals by the ship's officers. In the mess hall, the food is thrown at the passengers, who sit at long tables — like a prison dining facility. On deck, the ill mother is left to lie exposed to the elements.

At Ellis Island, the passengers are literally shoved to shore by immigration officials. In the later restaurant sequence, the tramp watches six waiters mercilessly beat a poor customer for being short ten cents on his bill, thus teaching the immigrant a lesson in American predatory capitalism.

Other scenes in the restaurant illustrate the immigrant's process of assimilation, for example, when the waiter unsuccessfully attempts to make the tramp understand that he must remove his hat at the table (a joke about Eastern European Jews?) or when another guest leaves the table in disgust at the tramp's foreign table manners.

There is a moment of hope when the steamer passes the Statue of Liberty in New York harbor. While the little tramp, the girl, and her mother look longingly out over the water, Chaplin cuts twice to a subjective view of the statue as the ship passes by. Whether by design or because Chaplin thought audiences wouldn't notice, screen direction indicates that the shot is taken from the perspective of a boat leaving the harbor, rather than arriving, thus undercutting the pathos of the moment.

Chaplin's ending likewise remains ambiguous and hardly an enthusiastic endorsement of the American way of life. While the derelict tramp and his girl are apparently raised out of poverty by the deus ex machina of a serendipitous encounter, the soggy final shot outside the marriage office leaves the viewer feeling that this couple has anything but a bright future.

Ironically, while a reading of the film as a sympathetic visualization of the immigrant experience certainly makes sense, given the film's title it could not have been fully intended by Chaplin when he made the film.

Historical Context & Production Background

The Immigrant, like Chaplin's other films from this period, was a product of intense improvisation on the set and in front of the camera. Such improvisation was uncommon at the time, but Chaplin's rise to fame and fortune through the creation of the little tramp character was so great that by 1917 he was his own producer and had complete control of his films.

A mere three years after his first films for Mack Sennett, Chaplin could make his own terms and work at his own pace. Surviving outtakes in the Chaplin estate show that the restaurant scenes were shot first (takes 1 to 384) and that initially the restaurant was to be in a bohemian neighborhood of Paris.

It was only when he created a "back-story" for his romantic couple (takes 385 to 730) that he developed the scenes on board ship to explain how the couple knew each other in the restaurant. The interpolated scenes on the steamer thus completely change the meaning of the restaurant scene.

This level of care and precision, which involved scrapping a whole week of unsatisfactory takes, including those of an actor who was not menacing enough as the waiter, was unheard of at that time in Hollywood.

Thus, Chaplin's comedy, ***The Immigrant***, becomes more than the sum of its parts. The identification of the central characters as immigrants turned what would have been a comedy about poor people into an object lesson about the immigrant chances for success in the United States.

Certainly, Chaplin would have been aware of these new meanings and was obviously happy with the reconceptualization. Chaplin's view of the American dream was at best ambiguous, as evidenced by his personal politics and his later sound films. Thirty years later, in the era of Communist witch hunts and blacklisting, his politics would in fact become such a bone of contention that Charles Chaplin would be forced to emigrate to Europe. He would never return.

▲

Alan Kattelle Collection.

The Making of an American (1920)

Production: State of Connecticut,
Department of Americanization
Director: Guy Hedlund
Released: 1920
1 Reel

This public service educational short presents the story of a recent Italian immigrant to Connecticut, "Pete," who can't find a job other than as a day laborer, because he speaks only Italian.

After an accident, which occurs because he can't read English, the central character goes to night school to learn the language of the land. He then finds a factory job, eventually becomes a foreman, and a civic leader with a family, having now the ability to communicate with his fellow Americans.

Made by the State of Connecticut, this film is a powerful reminder of the intense pressure to assimilate that was exerted on American immigrants in the first half of the 20th century. The film's single overriding message is that the inability to communicate in English will cause the recent immigrant to fail economically and socially in this country, and may even lead to a fatal accident. Learning English, on the other hand, will allow every immigrant, it is implied, to successfully find his/her American dream. Indeed, the film's opening intertitle in English, Italian, and Hungarian states: "An appeal to all foreigners to learn English."

A key scene in this respect is when Pete has become foreman and is accosted by a worker who would like to have Pete hire his fellow countryman. While Pete communicates with the worker in English, the job-seeker must have his words translated by a buddy. Pete remembers his own unsuccessful request for a job and instead of just saying no, tells the foreigner to go to night school to learn English. At this moment Pete doesn't just speak English, he even looks like an American, rather than a foreigner. While in the early scenes Pete is dressed as an Italian peasant with a kerchief around his neck, "fresh off the boat," he eventually changes his hair and moustache style and dresses in contemporary American fashions. The former "foreigner" is thus a role model for recent immigrants hoping to make good.

Historical Context & Production Background

Nativist sentiments against immigration were running extremely high in the United States in the late 1910s and early 1920s, as evidenced by the Alien Immigration Acts of 1921 and 1924, which effectively curtailed immigration to a trickle by instituting a quota system for individual countries. Set in 1921 at 3% of the total 1910 population, it was lowered to 2% in 1924, e.g., new immigration from Italy was limited to 2% of all Italian-Americans in 1910.

Given the fact that the viewer sees Italian, Hungarian, and Polish titles at two different points in the film, one can assume that the state had large populations from Italy, Poland, and Hungary.

One can assume that the Connecticut government financed the film wishing to get these immigrants assimilated as quickly as possible in order to head off any other anti-immigrant activity on the part of "native" Americans.

Although made by an American film professional, the characters appearing in the film were presumably amateur actors. The director, Guy Hedlund, had been an actor with D.W. Griffith in the period 1908-1911 when Griffith was working for the Biograph Studios in New York. Hedlund is credited in no less than 80 films, including ***Lonedale Operator*** (1911) and ***Enoch Arden*** (1911).

Hedlund then appeared until 1913 in westerns at American Éclair in Fort Lee, New Jersey. He has one more documented credit at Universal in 1916. He perhaps remained on the East Coast when most of the American film industry moved to Los Angeles in the period after 1914. Since Hedlund was born in Connecticut, he may have returned home where he used his film experience to get local filmmaking jobs.

The film was shown to over 100,000 people in 1920. A 28mm print was donated to Northeast Historic Film by Alan Kattelle and preserved in association with the National Archives of Canada. The film was shown in 2002 at the Walter Reade Theatre, Film Society of Lincoln Center, NY, with an ensemble led by Gillian Anderson.

▲

Further Reading

Alison McMahon, *Alice Guy Blaché: Lost Visionary of Cinema* (New York: Continuum Books, 2002)

David Robinson, *Chaplin: His Life and Art* (New York: McGraw-Hill Book Co., 1985)

Anthony Slide, *Early Woman Directors. Their Role in the Development of Silent Cinema* (New York: A.S. Barnes and Co., 1977)

Kay Sloan, *The Loud Silents. Origins of the Social Problem Film* (Chicago: University of Illinois Press, 1988)

Northeast Historic Film, PO Box 900
85 Main Street, Bucksport, Maine 04416
www.oldfilm.org 207 469-0924

Vermont Publications: Green Mountain Cinema

Steve Bissette has never forgotten Will Robinson's visit to Vermont. Robinson, baby boomers may recall, is the freckle-faced whiz kid of ***Lost in Space***, the popular Sixties television series about an astronaut family. In one episode Will beams himself to Vermont, which is so folksy and old-timey that the locals use hand-cranked telephones even though the year is supposed to be 1997.

Bissette, then 10 years old and a fan of the show, didn't recognize his home state. "I realized there was a huge disparity between life in Vermont and how the media portray life in Vermont," he said. "It was a 1920s Hollywood version of New England, a version of Vermont that looked archaic in 1965, never mind 1997."

That program, and the filming of Walt Disney's ***Those Calloways*** in Vermont in 1964, ignited in Bissette a lifelong interest in filmmaking, especially films made in or about Vermont. That interest has culminated in *Green Mountain Cinema*, a journal of Vermont and New England film and video that makes its debut this summer.

The first issue features several articles by Bissette, including an examination of 1927 Vermont flood footage, some from NHF archives, the rest from University of Vermont.

Bissette, who lives in Marlboro, Vt., worked for 24 years as an artist, author, editor, and publisher in the comic book industry. He is best known for his multi-award-winning tenure on DC Comics' *Saga of the Swamp Thing* (1983-87), the adult-horror comics anthology *Taboo* (1989-95), the Image Comics series *1963* (1993), and *S. R. Bissette's Tyrant* (1994-96).

Bissette also has written film criticism and articles for *Deep Red, The Video Watchdog, Ecco, Fangoria, Gorezone.* He is the author of *We're Going To Eat You! The Third World Cannibal Movies*, and his essays appear in *Cut: Horror Writers on Horror Films, Underground USA*, and *Alan Moore: Portrait of an Extraordinary Gentleman.*

Green Mountain Cinema grew out of a book project, *Moving Mountains*, a study of Vermont films and filmmakers. A frequent lecturer at Vermont colleges, Bissette is writing the book in part to educate young filmmakers about the state's filmmaking legacy. His research led him to NHF last summer.

"I was blown away by what Northeast Historic Film is doing," said Bissette, who kept hearing of lost films during his research. "I've been urging every filmmaker I meet to send their films in some form to be archived there."

Bissette amassed far more research than he can use in the book, hence the journal. *Green Mountain Cinema* is modeled on *Film Culture*, which documented the New York underground film scene of the Fifties and Sixties. (NHF's library includes 50 issues of *Film Culture*, 1955-1975.) The first issue's cover story is about the movie ***Ghosts of Vermont: A Chronicle of Four Lingering Spirits***, in particular the innovative distribution methods employed by Travis VanAlstyne and Dylan Duncan. The young filmmakers delivered the movie to every public access station in Vermont with permission to screen it for free. Their aim wasn't profits, but exposure.

Vermont flood, 1927, Philippe Beaudry Collection.

In addition to the article on the 1927 flood films, the issue includes an interview with John Douglas, creator of the ***da Speech*** videos, which were inspired by Simon Stockhausen's composition setting a speech by George W. Bush to music. There also are articles about Vermont filmmakers Alexis Holloway and Bridget Blood and a review of ***Those Calloways***.

Green Mountain Cinema will be published in trade paperback format by Black Coat Press. ■

The Old Homestead Found in Russia

"A production which wrings the heart of whoever has known a home…"

This July 16-18 New Hampshire's Swanzey Players will put on the same play they have presented for 63 years. It was written by Denman Thompson; he played Joshua Whitcomb in ***The Old Homestead***, "which [in 1922 had already] held the stage for nearly forty years and is still as poignantly interesting as ever."

First a movie in 1915 (that version is lost), James Cruze, director of ***The Covered Wagon***, made ***The Old Homestead*** in 1922. Northeast Historic Film tracked down a copy at Gosfilmofond, the Russian film archives. It's been quite a saga — just ask our friend Joseph Condon of London and Moscow — but we finally have a tape on hand (with Russian intertitles).

"The life of the small town is woven into a bewitching romance of overalls and gingham dresses … includes 52 Chinese men and women, 40 white men and women, 10 Hawaiians, 3 Siamese women, 15 sailors and many others."

Quotes are from original press material obtained thanks to Patrick Loughney at the Library of Congress and Jennifer Ormson, reference assistant.

Screenings: Maine Summer Camps Audience Braves Warm Weather

First, some perspective: We had a hard winter in New England. It was cold. Snow, which softens the season for some of us, was scarce. Come April, we were ready for warmth — temperatures in the 50s would do.

April didn't cooperate. It was cold. It was rainy. It was winter. But on April 18 temperatures lofted into the mid-60s. It was the sort of sunny day that sends us to gardens, the nature trail, anywhere outdoors.

All the more remarkable, then, that more than 100 people chose to spend that afternoon indoors watching our summer camp screening. "It shows me that a lot of people care about that aspect of our history and culture," said one audience member, Earle Shettleworth, Jr., director of the Maine Historic Preservation Commission. Besides, with music by composer and pianist Paul Sullivan and testimony from individuals involved with the camps, Shettleworth said, "You couldn't do much better than that!"

Maine Summer Camps was presented at the Portland Museum of Art by NHF, the museum, and the Maine Youth Camping Association (MYCA). Many thanks to our sponsors, Norway Savings Bank, L.L. Bean, Down East Enterprises, Hammond Lumber, 480 Digital, and to board member Nat Thompson.

The ten selections dated from 1919 footage of Wohelo, an all-girl camp on Sebago Lake, to an excerpt from a 2002 documentary about Seeds of Peace in Otisfield. Each excerpt was introduced by someone closely associated with the camp. Our thanks to Jesse Dukes, Charlotte Hewson, Anne Marsh, Jim Newton, David Sanderson, Russ Williams, and Timothy Wilson.

Seeds of Peace's Wilson exhorted NHF to preserve the record of inclusion in Maine camps. "Over the years Camp Alford and other camps in Maine have made an effort to be inclusive. I'm extremely proud of those camps for that effort. The McMullens from Camp Alford, for one, I will always cherish because of their efforts. I hope some film somewhere will be able to pick up where that started and when." Wilson became the first black counselor at a New England camp in 1960, the first head counselor in 1968, and first associate director in 1972. He's also a former chair of the Maine Human Rights Commission.

Charlotte Hewson, granddaughter of Wohelo founders Luther Halsey Gulick and Charlotte Vetter Gulick, said she relished the opportunity to see films that as a child she'd been told were too fragile to project.

Campers, 1926, frame enlargement from Wohelo-The Luther Gulick Camp Collection.

"In the earliest images, all the girls had long, beautiful Victorian tresses," remarked MYCA program consultant Mary Ellen Deschenes of the Wohelo movies. "Then just a few years later, all the hair was bobbed. It was a strong comment on the changing culture of the times."

Aside from obvious fashion changes, Deschenes found the camps' handling of safety issues most striking. "There was an overall lack of safety gear," she said. "Nobody wore lifejackets. There wasn't a lifejacket to be seen. There wasn't an equestrian helmet to be seen."

Others in the audience noticed it too. "It was sort of bittersweet," she said of her conversations after the program. "Everyone was talking about the losses and gains — the wisdom of safety, but also the loss of adventure and independence. Everything is so controlled now. Risk management is a big thing in the camp community now, and it has been for years."

Deschenes was impressed with ***Tall Shadows*** (1962), from the Pine Tree Society Collection. Founded in 1945, Pine Tree Camp welcomes children and adults with physical and/or developmental disabilities to North Pond in the Belgrade Lakes. "It was nice to see how camps have always served many populations and served them well," Deschenes said.

Earle Shettleworth, who was indulging a longtime interest in the history of tourism and the summer experience in Maine, took note of a choreographed canoe sequence in which girls drop backward off the boats simultaneously. It put Shettleworth in mind of his parents' home movies of Billy Rose's extravagant Aquacade water show at the 1939 New York World's Fair.

"Whether it was boys or girls, there was a lot of emphasis on regimentation and coordination, which was important in the camp movement when it began around 1900,"said Shettleworth, who has made a study of the quasi-military Camp Merryweather, which operated in North Belgrade from 1900 to 1938. "I would wonder whether that early 20th-century view would work with today's youth."

Thanks to the program, which Deschenes publicized in the MYCA newsletter, a number of camp owners are now scouting for forgotten films. "There is a lot of footage sitting in closets and trunks," Deschenes said. "Some of these people live out of state and they can't wait to get back to camp to pull those movies out."

The project will continue as more camp film and video records are located. NHF staff is interested in discussing preservation steps including making reference copies, annotation, cold storage, and film-to-film copying for long-term survival of this cultural resource. For more information, call 207 469-0924.

■

Summer Symposium, continued from Page 16

16mm, and began to show them around.

Many years later, Aronson came across a negative at the Library of Congress while researching another aspect of community cinema. "I began to explore not only the history of the films, but also the ways they construct an idea of localness," Aronson said. "Localness is not necessarily about the name of a town, but the construction of an identity." In other words, who belongs to Waynesburg, Pennsylvania, or Cherryfield, Maine, and who doesn't, isn't necessarily defined by geography.

The local view distinguishes itself in part by its audience — it is meant to be seen by a certain group of people; they give the film meaning. Further, as Aronson noted in his Orphans paper, there is an inherent difference in community films made by residents of that community, such as Silveus's, and community films made by outsiders, such as the 1930s ***Movie Queen*** series shot in towns throughout New England. Each presents a local view but the product is colored by the filmmaker's relationship to the participants and vice versa.

Silveus was making his films as an adventurous period of cinema experimentation was beginning to fade. Studio productions were coming to dominate the market. It is not unlike the difference between your town's weekly newspaper and *USA Today*.

Cherryfield, 1938 is a short documentary made by Lester Bridgham featuring the citizens of Cherryfield, Maine, as well as its streets and businesses, farms, schools, and churches.

Time Marches On, expected to come into our collections from the Hiram Historical Society, was filmed in 1936 by Raymond Cotton. It is intertitled and unusual for its breadth of rural activities and events — a fire drill, blueberry picking, ice fishing, a fair, a trophy bobcat.

These films will be part of the two-day exploration of individual and community biographies. The presentations, selected from among many submissions, interrelate as we learn to read and understand life stories through moving images.

Symposium screenings will be presented by Snowden Becker, Bob Brodsky and Toni Treadway. In addition to Michael Aronson's ***Local Views***, presentations will include:

The Trouble with Merle, about Merle Oberon, the Hollywood film star of the Thirties and Forties whose actual birthplace has been called into question (she claimed Tasmania; others suggest India). Speaker Maree Delofski, a filmmaker and senior lecturer in the department of media at Macquarie University in Sydney, Australia, has recently produced a documentary, also titled ***The Trouble with Merle***, which explores the notions of celebrity, memory, identity, race and class and considers why Oberon's origins matter to the Tasmanian people.

Entertaining White America: Biographical Images of Sammy Davis Jr. in Print and on Film. Robert Goff will focus on written and video representations of Sammy Davis Jr.'s image as a performer, from the civil rights period of the Fifties and Sixties to his posthumous image today. Goff, born and raised in England, teaches in Providence and Boston. He is researching Davis' career and his influence on American culture.

Displaced Images: Jonas Mekas' Reminiscences of a Journey to Lithuania (1971). Jan-Christopher Horak will discuss the nodal points between home movies, avant-garde and autobiography which constitute Mekas' diary films. Mekas is known for mixing "home movie" footage with an eclectic editing style and personal narration. Horak is the curator of the Hollywood Entertainment Museum and former curator of the Universal Studio archives, Munich Filmmuseum, and George Eastman House.

Dispelling American Cultural Stereotypes with the Personal: El Paso Vietnam. Filmmaker Adele Ray will present her personal short documentary, ***El Paso Vietnam***. Using family photos, the voices of her parents and images of the Vietnam War, Davis tells how her mother, a Vietnamese language teacher from Saigon, meets her father, a U.S. serviceman, in El Paso, Texas, shortly before he leaves for Saigon.

Moving Images, New Media and Autobiography. Former NHF archivist Dwight Swanson will give an overview of the type of amateur moving images currently available on personal Web sites and offer case studies showing how such images are being woven into larger autobiographical statements. Swanson is involved in the creation of the Midwest Media Archives Alliance.

Will the Real Mrs. Rowe Please Stand Up. NHF founding board member Pamela Wintle will assume the role of Mariella Rowe, drawing from Mariella's journal to narrate sequences of husband John's film of their 1956 car rally adventure from Geneva to Bombay. Wintle will explore the possibilities and limitations of creating a persona in live presentation. Wintle founded the Human Studies Film Archives in the Department of Anthropology at the Smithsonian Institution's National Museum of Natural History.

For Symposium registration, call 207 469-0924, or visit www.oldfilm.org.

Mariella Rowe, Geneva to Bombay Car Rally, 1956. Courtesy Human Studies Film Archives.

NHF Members

Continued from Page 8

Nolette Foundation
Northwest Folklife
Orland Historical Society
Pejepscot Historical Society
Rockland Public Library
Searsport District MS/HS
School Library
Simmons College Library
Space Gallery
Stanley Museum
Randall Wade Thomas
Thorndike Library,
College of the Atlantic
Unity Center for the
Performing Arts
Vinalhaven Historical Society

Individuals
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Paul D. Allan
James Skip Armstrong
Thomas M. Armstrong
Kate Arno
George Atwood
Harry R. Bader
Bob Barancik
Jean T. Barrett
Otis Bartlett
Holly Bayle
M. Paula Bedell
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Alden Bodwell
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Patricia Matey
Edward McGrath
John T. McIlwaine
Linda McLain
John Merriman
Joan F. Meserve
Kathy Messier
Ruth Miller
Ann L. Miller
Frances Robinson
Mitchell
Ellen H. Mitchell
Charles B. Morrill
Marianne New
John F. Newman
William O'Farrell
David E. Outerbridge
Alvin Pease
Franklin Perkins
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Martha Peterson
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Jeff Sias
Richard Sicko
Harold B. Simmons
Laurence P. Sisson
Gary O. Smith
Marcia R. Smith
Edward Squibb
Martha E. Stone
Timothy Stone
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Beth Thomas
Merle Thompson
Joyce Turco
Tedd Urnes
Sheila Varnum
Arthur C. Verow
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Ginia Davis Wexler
Virginia Whitaker
John W. L. White
Phil A. Whitney
John R. Williams, Sr.
John Wint
Bruce Wintle
Norman Witty
Edith Wolff
John Wraight
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Thank you!

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President, E Media, Kennebunk, specializing in manufacturing technology and electronic media.

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Maine State Archivist, administrative head of the State Archives. Chairs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

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Associate Professor of History, specializing in cultural History and the History of New England, University of Maine, Orono. Ph.D. in American & New England Studies, Boston University. President of the Society of Architectural Historians, New England Chapter. Maine Historic Preservation Commission member.

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Owner Rosen's Department Store, Bucksport. Maine state representative, member of Appropriations and Financial Affairs, Ethics Committees. Member, Maine Economic Growth Council. Board member, Bucksport Regional Health Center.

Karan Sheldon, Blue Hill, ME, & Milton, MA
Co-founder of NHF. Advisory board member, Maine Folklife Center. Member of Maine Film Commission and International Advisory Council, George Eastman House.

Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, ME.

Kathryn Fuller-Seeley, Ph.D., Associate Professor, Cinema Studies/Communications, Georgia State University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D., Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 12 books, including *Who Owns the Media?* winner of the Picard Prize for the best book in media economics, and *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Janna Jones, Ph.D., Assistant Professor, Department of Communication, University of South Florida. teaching cultural studies, cinematic culture and culture and community. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article, "From Forgotten Film to Formation of a Film Archive: The Curious History of From Stump to Ship," appeared in *Film History: An International Journal*, v.15, 2003. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past*.

Alan Kattelle, author of a history of amateur film, *Home Movies: A History of the American Industry 1897 - 1979*, and cinematographic researcher. Hudson, MA.

Mark Neumann, Ph.D., Associate Professor in the Department of Communication, University of South Florida, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture.

William O'Farrell, Chief, Moving Image and Audio Conservation at the National Archives of Canada. Former member, board of directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D., Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

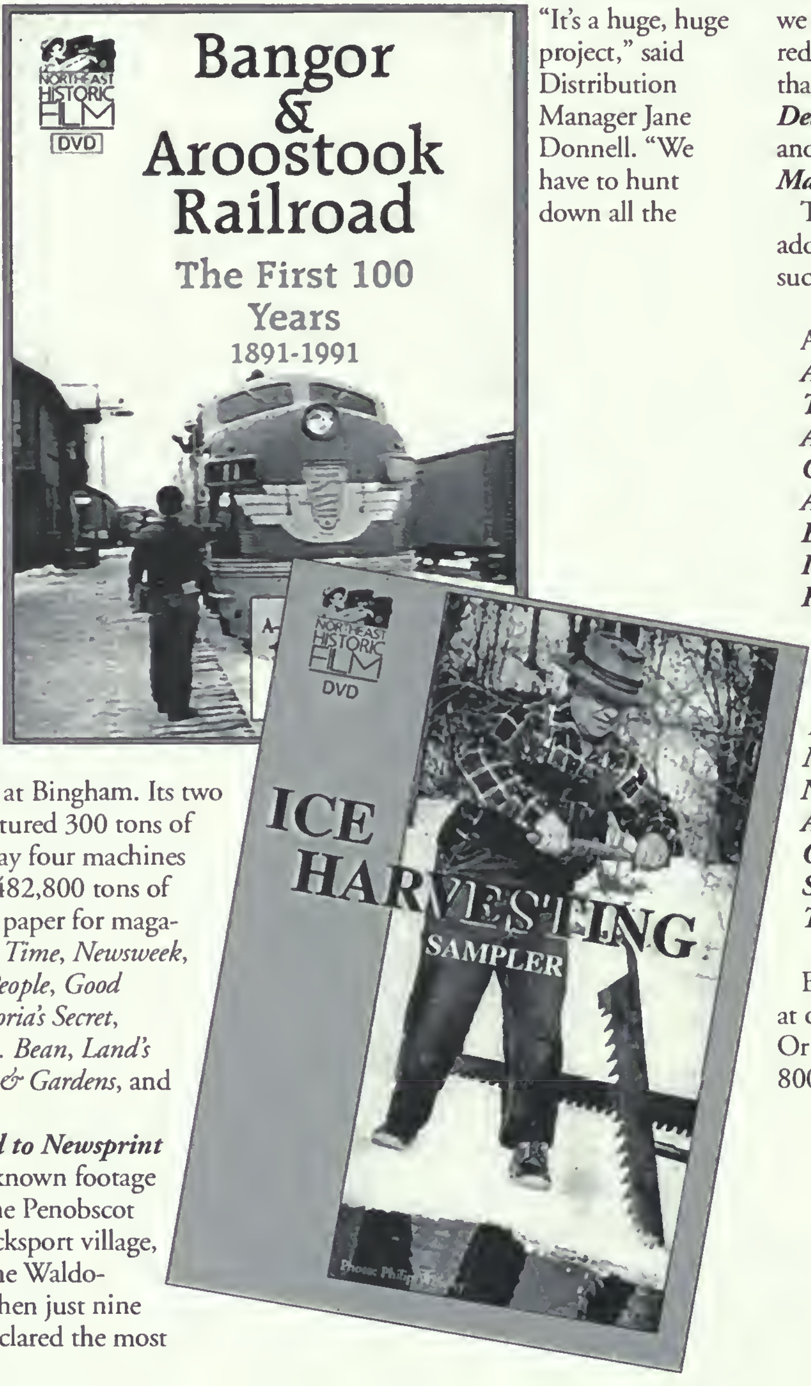
Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D., Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress.

Patricia Zimmermann, Ph.D., Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

Distribution: Industrial World



We're pleased to introduce the 1940 regional industrial film, ***From Pulpwood to Newsprint***, to our customers. ***Pulpwood*** tours the Maine Seaboard Paper Company mill in Bucksport, our hometown. The film will be available on VHS and DVD by summer's end.

Bucksport's first paper mill today goes by a different name — International Paper — but it still uses the same machines showcased in ***Pulpwood.*** The No. 1 and No. 2 paper machines that were brand new and worth boasting about in 1940 now prompt concern they might be shut down and the work will go elsewhere. Today 1,050 people work there.

The mill, which will celebrate its 75th anniversary on Thanksgiving Day, was built by Central Maine Power Company to provide a customer for excess electric power from its new Wyman Dam at Bingham. Its two machines manufactured 300 tons of paper per day. Today four machines annually produce 482,800 tons of lightweight coated paper for magazines and catalogs: *Time*, *Newsweek*, *Sports Illustrated*, *People*, *Good Housekeeping*, *Victoria's Secret*, *Lillian Vernon*, *L.L. Bean*, *Land's End*, *Better Homes & Gardens*, and *Money*.

From Pulpwood to Newsprint contains the only known footage of a log drive on the Penobscot River, views of Bucksport village, and a glimpse of the Waldo-Hancock Bridge, then just nine years old. Once declared the most beautiful steel bridge in the world built for under $1 million by the American Institute of Steel Construction, the Penobscot River crossing is now the focus of a $75 million replacement project.

DVD Conversions

With DVD players now outselling VHS players, it's time we got our products on disc. We expect to have our top twenty titles on DVD in time to stock our exhibition at the Fryeburg Fair, October 3-10, 2004. "It's a huge, huge project," said Distribution Manager Jane Donnell. "We have to hunt down all the masters to convert them to DVD, but it's more than that. All of the artwork that we have for VHS won't fit, so it has to be redone." Sales are brisk for the few titles that have been on DVD; they include ***Dead River Rough Cut: Director's Cut*** and ***Joshua Chamberlain and the 20th Maine.***

The project offers an opportunity to add rarely seen footage to some videos, such as ***Woodsmen and River Drivers.***

Also headed for DVD:
Aroostook County 1920s
The Bangor and Aroostook Railroad
A Century of Summers
Conversations with Farmers
A Downeast Smile-In
Earliest Maine Films
Ice Harvesting Sampler
King Spruce
Last Log Drive Down the Kennebec
Maine's Television Time Machine
Maintenance of Steel & Motor Power
Modern Times in Maine & America
Norumbega
An Oral Historian's Work
Our Lives in Our Hands
So You Want to Be a Woodsman?
Timber is a Crop

Browse our catalog and order videos at our online store, www.oldfilm.org. Or call toll free from within the U.S., 800 639-1636.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 **Videos of Life in New England** and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes at a time. A $5 shipping charge applies.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ **Individual Member, $25 per year.** All benefits listed above.

☐ **Educator/Student Member, $15 per year.** All benefits listed above for teachers, homeschoolers and students at any level.

☐ **Nonprofit Organization, $35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ **Household Members, $50 per year.** All benefits listed above apply to everyone in your household, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Associate Members, $100 per year.** All benefits listed above, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Corporate Membership, $150 per year.** All benefits of Associate Membership.

☐ **Friend, $250 per year.** All benefits listed above, plus 2 VIP passes to any Alamo Theatre event.

☐ **Patron, $1,000 per year.** All benefits listed above, plus 4 VIP passes to any Alamo Theatre event.

If you would like more information about our Membership programs
Email jane@oldfilm.org or Phone 800 639-1636.

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Gift Membership

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P.O. Box 900
Bucksport, ME 04416

Or fax to 207 469-7875.

Your dues are tax-deductible to the extent allowed by law.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org.

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Summer Symposium: Moving Image as Biography, July 30 & 31

While film historians have long focused on the evolution of feature films, Michael Aronson has been drawn to the "local view," early nonfiction pictures featuring the people, places, and events of a community.

Despite their idiosyncrasies and diversity — or perhaps because of them — these community productions are as important to American cinema history as studio features, Aronson believes. Indeed, they challenge many assumptions about commercial cinema of the 1910s and 1920s.

Aronson, a professor of cultural and film studies at the University of Oregon, will present ***Local Views, Developing a Larger History of American Cinema*** at our 2004 Summer Film Symposium, *Moving Image as Biography*. He will examine two Maine archival films, ***Cherryfield, 1938***, and ***Time Marches On***, in his exploration of community filmmaking.

The Summer Film Symposium is devoted to the history, theory and preservation of moving images. Entering its fifth year, the Symposium is noted for bringing together archivists, scholars, and artists in an intimate setting at the Alamo Theatre in Bucksport. It will be held Friday and Saturday, July 30-31.

Aronson will pick up the issues he raised when discussing the movies of Charlie Silveus at the *Orphans '04* symposium at the University of South Carolina in March. Silveus, the owner of a 300-seat theater, engaged in the regular production and exhibition of short, nonfiction films about his hometown, Waynesburg, Pennsylvania, from 1914 to1927.

Cherryfield, 1938, frame enlargement. Cherryfield Narraguagus Historical Society Collection.

One unusual aspect of the Silveus films is that they survived at all. Silveus's son, concerned about the films' flammability, had taken them to the Waynesburg fire department in the 1960s to have them destroyed. The firefighters recognized them as important local history, had the original 35mm films transferred to

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Northeast Historic Film

MOVING IMAGE REVIEW

Jeremias, *1922, frame enlargement. From the Alan Kattelle Collection.*

You're the Customer, We're the Service

Northeast Historic Film staff members are regulars at the Fryeburg Fair in western Maine. Each October (since 1988) you'll find us in the Farm Museum between Loretta's Kitchen, redolent of baked beans and apple crisp from her woodstove, and the memorial oxen, a warm pair of beasts gazing into our screening space.

Videos of Life in New England play from 9 a.m. to 7 p.m. Over the course of the eight-day agricultural fair, thousands of people stop to watch. "Seeing people interact with what we've been doing with our lives for the past 20 years reconnects me with the point of our work," says NHF Executive Director David Weiss, who staffs the enterprise with Distribution Manager Jane Donnell and volunteer Vern Weiss. "That's the payoff — people seeing the work of the archives."

Occasionally, people see beyond the films, like the frugal Yankee who suddenly deduced the connection between what he was watching and the tax dollars that helped support the preservation work. "You know," he remarked, as if surprising himself, "this is worth it."

Redefining Film History in Our Lives

It is rare indeed for a moving image archives to seek an audience on a fairground. Archives are typically located on museum or university campuses, where they serve scholars, students, and researchers.

"Formal settings can create an artificial constraint on the relevance of collections," Weiss believes. "Our goal has been to redefine the role of film history in people's lives. It's essential to go places where you make contact with different kinds of audiences. I like that our materials can compete on a fairground, maybe not with carnival rides, but within a festive celebration of rural heritage. It's nice that what we're doing can attract and hold a crowd."

Our Users Are a Fine and Varied Lot

Taking our show on the road is good customer service. It's important revenue — we sell videos and DVDs (about 400 annually at the Fryeburg Fair) — but our sense of customer service isn't restricted to the traditional vendor-consumer relationship any more than our identity is. In fact, most of our "customers" don't purchase anything.

"Our users are a diverse lot," Weiss says. "To meet their needs requires effort and commitment."

The Fryeburg Fair is Maine's largest, drawing nearly 200,000 people. Our videos play to schoolchildren and retired people, farmers, and executives. "Some people just enjoy being able to watch and relive the past," Weiss says.

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Mystery Film Identified

The film from the Alan Kattelle Collection known to us as ***The Fall of Jerusalem***, a safety 35mm print distributed by Boston's Wholesome Film Service, has finally been identified.

As reported in the last *Moving Image Review*, Jan-Christopher Horak has long been pursuing its true identity. In October he announced that it is a German film, ***Jeremias*** (1922), directed by a Hungarian, Eugen Illés, who had been making films in Germany since at least 1913. "Ironically, I have spent decades trying to put together another film of his, ***Alraune***."

Northeast Historic Film first put an excerpt from the silent feature in front of colleagues at the Association of Moving

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Winter 2005

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David S. Weiss, executive director
Virginia Wright, writer and editor
Karan Sheldon, managing editor
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E Mail nhf@oldfilm.org

Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

All About Priorities

When you visit NHF you shouldn't be surprised when you step into our auditorium to find first-rate seats which are comfortable and well-maintained, Dolby Digital Surround sound that is crisp, and projected images as bright and clear as any you will ever see.

If you visit our Conservation Center you expect temperature- and humidity-controlled vaults with beautiful shelving, Inergen fire protection, and automatic steel security doors that would look good on a space ship.

But you also shouldn't be surprised by plastic sheeting over the office windows to help protect us from the cold, plywood floors in the lobby and offices, and stylish yellow utility lights.

It is all about priorities. It is more important to protect our collections and present them to the public than it is for the staff to have luxurious — or even normally civilized — offices.

Of course our goal is to finish all these spaces, and thanks to the generosity of many donors and most recently the National Endowment for the Humanities Preservation Division, the critical areas of theatre and Conservation Center are close to complete. After years of forbearance our visitors and staff can watch me turn my attention to …

THE ENDOWMENT!

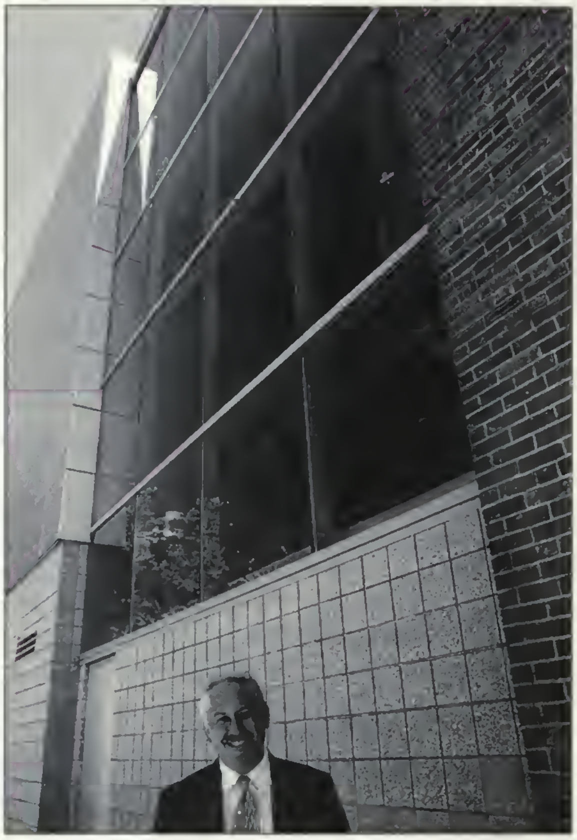
As an archives NHF must take the long view. It is not enough just to build a collection, house it safely and use it creatively. We need to make sure that it survives.

We will have failed if our region ever loses access to the documentation and history that has been entrusted to us. An endowment is an essential component in ensuring that the institution is sound and able to protect the collections into the future.

Our endowment was started with a gift to honor the memory of Natalie Kattelle from her husband and NHF donor and advisor Alan Kattelle. I feel that an endowment gift is most appropriate because it will always make a difference. In addition to that first gift we have received major help from the National Endowment for the Humanities Challenge grant program.

We have raised over $200,000 for the endowment, toward a goal of $800,000. Earnings from the endowment will be used equally to support the operating costs of the Conservation Center and to expand our ability to create humanities programming like the summer symposia and educational workshops.

Gifts of any size will help. I look forward to speaking with you about cash gifts, planned giving strategies, bequests, and memorial gifts. And if securing the moving image heritage of the region isn't enough reason to give, think of our staff, who really do deserve linoleum and glass windows.



Careful readers will notice that NHF co-founder and board member Karan Sheldon now lists her address as Milton, Mass. She and our son Martin have moved so that he can attend Milton Academy. I am traveling between Maine and Massachusetts. Karan may be reached at karanmilton@comcast.net.

We are partnering with Simmons College on a Digital Video Library Toolkit (see Page 5) and I am pleased to be working with Stephen Kharfen of the Boston Public Library on a DVD project, ***Earliest Boston Films***, for imminent release.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

In Memoriam

Venetia Rosie, whose husband and father-in-law owned and operated the Alamo Theatre until it closed in 1956, passed away July 28, 2004. Her husband, Robert E. Rosie, passed away in 2003. The Rosies were longtime members of Northeast Historic Film.

2005 Symposium: Fiction Film by Amateurs

The Symposium is a multi-disciplinary gathering devoted to the history, theory, interpretation, and preservation of moving images. For a summary of last year, see Page 7.

In 2005 presenters and participants will view and discuss amateur dramatic works (individual, family, collective, and student works) to better understand amateur film as a creative and interpretive form. There is a tradition of fictional narratives and avant-garde films made by nonprofessional filmmakers back to the invention of 16mm film — and earlier examples. Amateur fictional works from the earliest days of the moving image to the present are of interest. Examples of amateur dramas are Minnesota Historical Society's ***The Great Perham Jewel Robbery*** (1926), Wisconsin Historical Society's ***A Study in Reds***, Northeast Historic Film's ***Miss Olympia*** (1939), and Florida Moving Image Archive's ***Phyllis Le Shane Collection*** (1965-1972). The National Film Preservation Foundation has helped preserve a number of these.

Please Submit a Proposal

We invite presentations from disciplinary perspectives and approaches that help to expand our understanding of fictional moving image works, their context, and their creators. Presentations should be 30 minutes, and each will be followed by 30 to 45 minutes of discussion. To submit a proposal, email a Word attachment to Karan Sheldon at karanmilton@comcast.net. Submissions must be received by January 1, 2005.

Proposals are limited to 500 words and should outline the major thesis and primary points of the presentation. Proposals must include descriptions of audiovisual material that will be screened during your presentation, including the original and presentation medium, and the approximate length of clips.

Include a brief biography including your affiliation, rank (if appropriate), and relevant publications, exhibitions or curatorial work, and all contact information. Decisions will be made by the organizing committee and announced March 1, 2005.

The Symposium will be held July 21-23 at Northeast Historic Film. Symposium registration information will be posted on our Website, or email Rob Nanovich, rob@oldfilm.org.

Discussion at the 2004 Summer Film Symposium. Michael Aronson is in the foreground and the remainder of his row is filled with L. Jeffrey Selznick School of Film Preservation graduates.

Education: Roundtable III and the Digital Maine Learning Group

On July 28, the third annual Roundtable met at Northeast Historic Film. The Roundtable is devoted to exploring issues relating to the Maine Learning Technology Initiative and was preceded by a working meeting of the Digital Maine Learning Group (nonprofit organizations providing Maine content) led by board President Richard Rosen and Department of Education Director of Special Projects and Instructional Technology Bette Manchester.

Digital Maine Learning Group members shared current projects and the group discussed Maine content subject indexing, with a report by Sylvia Norton, Maine Department of Education/Maine State Library.

Participants in the Roundtable that followed were teachers, researchers, individuals from organizations with digital projects featuring Maine content, and leaders of the Maine Learning Technology Initiative (MLTI).

The group enjoyed lunch and discussion at MacLeod's Restaurant. The Roundtable III program included a session on Native Studies with a presentation by Maureen Smith, Ph.D., Director of the Native American Studies Program, University of Maine. Smith updated the participants on the new Concentrated Areas of Study for teaching about Maine's Native Americans including essential understanding, essential questions, and rubrics.

James Eric Francis, Penobscot Nation Cultural and History Department historian, spoke on resources for teaching the history and culture of the Wabanaki people of Maine. He showed a clip from a new production, ***Invisible***, produced with filmmaker David Westphal, which addresses racism and the Wabanaki experience. ***Invisible*** incorporates archival footage from the Nicholas Smith Collection, Northeast Historic Film, and will be shown March 6 at the Portland Museum of Art.

Education: Moving Images & Metadata

What Is It? Why Is It Important?

It's not enough for organizations like ours to place their moving images online. Rather, they should be delivered as source materials — learning objects — that can be used and understood by learners in different ways.

Meta What?

At Roundtable III in July Ruben Puentedura, Ph.D., a Williamstown, Mass., consultant specializing in the use of information technologies in education, explained the concept of learning objects and how metadata can help teachers and students use digital learning objects effectively.

An artifact becomes a learning object when it is disseminated with information

Continued on Page 10

Conservation Center: Exploring Frozen Territory

Northeast Historic Film has created a three-story Conservation Center for the longterm storage of motion picture and still photographic film and magnetic media. In 2004 we received a National Endowment for the Humanities "Stabilizing Humanities Collections" grant to outfit the Conservation Center with chillers, dehumidifying and filtration units. As part of the grant we are creating an Archival Storage Consortium of non-profit institutions with moving image storage needs.

The Archival Storage Consortium and a team of experts are preparing for the delivery of the partners' collections to the Conservation Center, known hereabouts as The Cube. Meanwhile, The Cube's first floor, an unusual subfreezing vault, is nearly complete.

Consortium partners met for the first time in September. On hand were consultants Jean-Louis Bigourdan, a cold storage expert from the Image Permanence Institute, Rochester Institute of Technology; Thom Shepard, systems programmer and analyst for WGBH in Boston; and William O'Farrell, longtime NHF advisor.

Shepard is working with NHF Collections Manager Rob Nanovic to build a database that ensures the partners' collections can be tracked and readily accessed. David Weiss says, "Our recent National Endowment for Humanities Stabilizing Humanities Collections grant specifies that an expert team work with the partners to prioritize their needs. We have to put in place procedures that are consonant with the best practices in media preservation, and we also must allow them access."

NHF is moving into relatively new territory with its subfreezing first-floor storage. Bigourdan is an advocate of subfreezing conditions — in our case, 25 degrees Fahrenheit and 30 percent relative humidity — because they are known to prevent and manage "vinegar syndrome," the chemical deterioration of acetate-based film. The science for preconditioning and sealing film for those conditions, however, is still developing. Few vaults currently have subfreezing storage.

Vault sensor from the IPI Climate Notebook monitoring system.

The Cube's second and third floors are chilled to 45 degrees and 25 percent relative humidity, which will extend the lifespan of our film by 120 to 500 years.

Bigourdan has provided electronic sensors to regularly monitor temperature and humidity on each of The Cube's floors. The Image Permanence Institute's Computer Notebook software imports and analyzes the data and performs environmental assessments of the storage conditions, including the effect on the rate of acetate deterioriation.

The Archival Storage Consortium is comprised of organizations committed to leasing storage space in the Cube. The National Center for Jewish Film at Brandeis University has already delivered its collections. Expected to arrive in spring are collections from WGBH Television, Maine State Archives, Bates College's Edmund S. Muskie Archives, University of Maine's Raymond Folger Library, Belfast (Maine) Historical Society, and the Seymour Papert Institute.

Mystery Film

Continued from Page 1

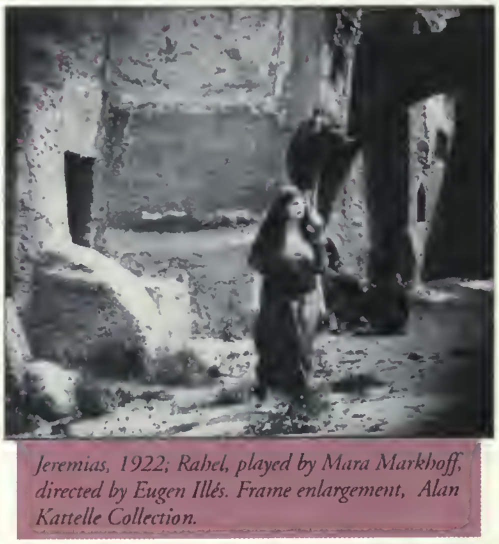
Image Archivists conference in Portland, Oregon, in 2001. At the time we thought we were risking embarrassment by not knowing the director and production company of this biblical epic.

However, it proved a truly tough nut to crack, mystifying viewers at *Orphans '04, On Location: Place & Region in Forgotten Films*, at Yale in front of Charles Musser's colleagues and graduate students, and this fall at the Silent Film Festival in Sacile, Italy.

Progress was incremental and unexpectedly linear. German, with a Hungarian tinge, was a persistent hunch. At Yale on September 15, one of Musser's students, Jeremi Szaniawski, raised his hand following the screening and told NHF's Karan Sheldon that he had been able to lip-read German speech throughout the film, including the words ja, nein, genau, and raus. He later noted that it was amusing to share his name with the hero of the film, Jeremiah.

To make the identification, Chris Horak scrutinized years of the daily German film trade periodical *Der Film Kurier*, at last finding ***Jeremias*** directed by Eugen Illés and shot at a former Zeppelin hanger outside Berlin, Staaken, which had been converted to a film studio.

We are grateful to Alan Kattelle for allowing us to intrigue the international film community with a work that survived only by its New England distribution history.


Jeremias, 1922; Rahel, played by Mara Markhoff, directed by Eugen Illés. Frame enlargement, Alan Kattelle Collection.

Distribution: First Films of Boston

The response to *First Films of Boston*, the Boston Public Library's standing room only screening in February 2004, gave us an idea: Why not produce a video for this audience so proud of its history?

The Boston screening was organized by Stephen Kharfen. Most of the footage is from the Library of Congress, where Kharfen once worked in the Motion Picture Division. The films include ***The Boston Horseless Fire Department*** (1899) and ***Midwinter Bathing, L Street Bath, Boston*** (1905), featuring the L Street Brownies frolicking in icy Boston Harbor.

First Films of Boston, a compilation of short, silent pieces filmed between 1897 and about 1907, will be available on VHS and DVD this winter.

Anthony Sammarco, a local historian, who interpreted the images at the Boston Public Library event, narrates; Paul Sullivan will provide accompaniment.

The earliest piece is an 1897 bicycle race paced by motorcycles in Charles River Park. Other footage shows horse-drawn sleighs taking a spin in Brookline, the "fastest wrecking crew in the world" loading a railroad car in 1903, and a 1907 reenactment of Paul Revere's ride.

We found such a wealth of early Massachusetts films that we're already considering a Volume II featuring "newer" footage, including NHF's ***The Story of Faneuil Hall*** and ***Faneuil Hall Markets: Centennial Celebrations*** (1926).

From Pulpwood to Newsprint, our 1940 industrial about the Maine Seaboard Paper Company mill in Bucksport, is now available. The mill, now International Paper, just celebrated its 75th anniversary. The images showcase the very same paper machines that today are the focus of recurring speculation about job cuts.

New Maine titles include ***Castine***, about one of North America's oldest communities; ***Eight Ways to Fish: Portals to an Island Community***, about Deer Isle; ***Lighthouses of Maine***, featuring tales of the light stations and the people who called them home; and ***Katahdin: The Mountain of the People***, highlighting Percival Baxter's effort to preserve the mountain.

Arts and Vermont

Three new videos explore the arts: ***Penobscot Basketmaker Barbara Francis***, about a woman who rediscovers her Penobscot Indian heritage through basketry; ***Renascence: Edna St. Vincent Millay***, a portrait of the poet; and ***Together in Time: A Story of New England Contra Music and Dance***, about a uniquely American music and its earliest performers.

Romantic landscapes and local wisdom are at the center of two feature films set in Vermont, ***Vermont is for Lovers***, a comedy about a New York couple who head to the Green Mountain State to get married, and ***Nosey Parker***, in which a couple hopes their new home's rural setting will rejuvenate their marriage. ***Vermont's Great Flood*** offers a very different view of the state. It features archival footage of the 1927 natural disaster and interviews with survivors.

Most of our new titles are available on VHS and DVD, as are our twenty most popular titles. We've improved our paper catalog with an index and convenient format.

Grants in Action

In September the federal Institute of Museum and Library Services made an award to the Simmons College Graduate School of Library and Information Science (GSLIS) and Northeast Historic Film in support of a two-year project to create A Digital Video Library Toolkit for Museums and Libraries with Limited Resources. The $272,179 award is a 2004 National Leadership Grants for Libraries, in the Library-Museum Collaboration category.

Our Toolkit will help museums, libraries and other institutions with audiovisual content make holdings accessible through Web-based video libraries. The project will be guided by an advisory board with representatives from related projects including the Internet Archive, Open Video, WGBH-TV, and Moving Image Collections (MIC), a collaboration of the Library of Congress and the Association of Moving Image Archivists (http://imtc.gatech.edu/MIC).

The concept of a digital video library toolkit springs largely from the experience of the Open Video Project. While at the University of North Carolina at Chapel Hill, Dr. Gary Geisler, this project's principal investigator, now at the Simmons College GSLIS, created the Open Video Project's public Website, www.open-video.org, which he continues to develop and manage.

Downloadable at No Charge

At the end of the project, the Simmons/Northeast Historic Film Toolkit will be freely downloadable at no charge by museums, libraries and others.

Loaded with a Sample Library

Northeast Historic Film is planning to provide ten hours of digitized video in a sample library as a demonstration of the Toolkit in action. Production Coordinator Sian Evans will select the widest range of parameters (clip length, compilations and discrete objects, a range of genres and descriptive demands) so as to display techniques required to manage a moving image library online.

Already Northeast Historic Film staff and colleagues are working on the sample's theme and content parameters. Meanwhile, Geisler, graduate student Caryn Anderson, and their team are tackling the metadata schemas.

The Dean of the Simmons Graduate School of Library and Information Sciences, Michèle Cloonan, was instrumental in creating the partnership; she has a particular interest in digital media, access and preservation.

Gary Geisler, principal investigator, Digital Video Library Toolkit.

2004 Report: Silent Film

We celebrated the fifth anniversaries of our Northeast Silent Film Festival and Film Symposium last summer. Presented almost back to back, these events offer a snapshot of our constituencies.

Early film with live music draws those who are longtime enthusiasts of the art form, fans of the musicians, and newcomers to silent film. The Symposium, meanwhile, attracts media scholars and archivists from around the country and beyond for an exploration of moving image history, theory, and preservation.

Northeast Silent Film Festival

A rare screening of ***Madame Blanche, Beauty Doctor*** (1915) brought descendents of silent-era pioneer Edwin Thanhouser to the Alamo in August.

Thanhouser's grandson, Edwin "Ned" Thanhouser, generously contributed to the British Film Institute loan of a print of ***Madame Blanche***. He traveled from Portland, Oregon, en route to Beijing — the long way — to see it on the big screen at the Northeast Silent Film Festival. "It was great to see a 35mm print," said Thanhouser, who previously had viewed only video versions of the one-reel comedy. "That was really special."

From 1909 to 1917 the Thanhouser Company produced some 1,000 silent films, acclaimed for photography, artistry, and content. After the company closed, Edwin Thanhouser destroyed his negatives to save on storage costs.

As many as 190 films are known to survive, thanks in large part to Ned Thanhouser, who as president of Thanhouser Company Film Preservation, works with archives to find and preserve his predecessor's work. The organization also collects photographs, posters, postcards, glass slides, and other silent-era artifacts.

Thanhouser, who introduced the film, was accompanied by his son Michael, his fiancée Michele Kribs, his sister, Joanie Sherman from New Hampshire, and Joanie's children, Sarah and Kerry.

Silent Sex Roles

The festival's theme, ***Transformation/ Silent Sex Roles***, was inspired by Amateur Cinema League founder Hiram Percy Maxim's ***Mag the Hag*** (1925) from NHF collections.

We welcomed back Philip Carli of Rochester, N.Y., who provided piano accompaniment for several films, and Clayton W. Smith and the Bon Ton Salon Orchestra, accompanying ***Little Lord Fauntleroy*** (1921) in which a boy is played by a woman, who also plays the boy's mother. Curiously, with long curly locks and velvet trousers, Mary Pickford's Cedric Elliot resembles nothing if not a pretty little girl.

Paul Sullivan, the pianist who wowed the Maine Summer Camp audience last spring at the Portland Museum of Art, offered his first festival performance for the opener, ***Beverly of Graustark*** (1926). "I thoroughly enjoyed it. I haven't done anything like that since I was a student at Yale thirty years ago when I accompanied ***The Thief of Baghdad***."

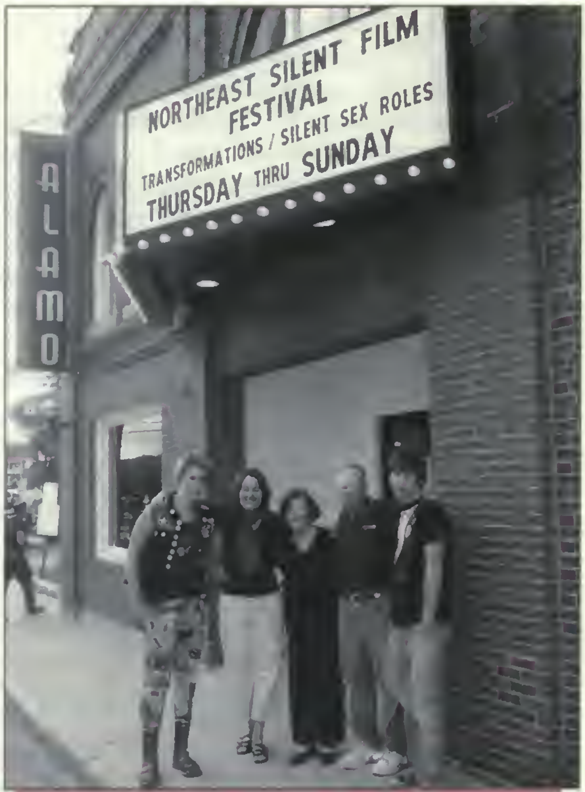
"I've always had a knack for improvisation, thinking on my fingers. I'm wired with a quick reaction from my eyes to my hands. It's always been my way to entertain spontaneously at parties and making musical jokes. That's the soul of playing for a silent film."

Generous print loans by the Library of Congress, George Eastman House, the Museum of Modern Art, and UCLA Film and Television Archive made this festival possible. Thank you dear access-oriented colleagues. Building audiences builds preservation.

Summer Film Symposium

The topic of last summer's Symposium was Moving Image as Biography; both individual and community biographies were discussed by our speakers and participants. Cinema's early days of experimentation were yielding to studio homogeneity when theater owner Charlie Silveus, Sr. began shooting and screening movies of his hometown in the 1910s and '20s. Rescued in 1967 and more recently rediscovered by film scholar Michael Aronson, Silveus's films today open new views on the "local

Continued on Page 7


NORTHEAST SILENT FILM FESTIVAL
TRANSFORMATIONS / SILENT SEX ROLES
THURSDAY THRU SUNDAY
ALAMO

The Thanhousers visit Northeast Historic Film, left to right, with relationship to Edwin and Gertrude Thanhouser: Peter Calderwood (Great-great-grandson), Sarah Sherman (Great-granddaughter), Joan Shernan (Granddaughter), Edwin W. Thanhouser (Grandson), and Michael S. Thanhouser (Great-great-grandson).

view," nonfiction pictures of the people, places, and events of a community.

Aronson made a case for the local view's place in American cinema historiography and explored the genre's defining characteristics.

Memory and Myth

Australian filmmaker Marée Delofski discussed the use of interviews, dramatizations, and archival film in her documentary, ***The Trouble with Merle*** (2002), about Hollywood film star Merle Oberon.

Oberon, following her studio's biographical invention, had always said she was Tasmanian, but posthumous accounts strongly suggest she was hiding an Anglo-Indian ancestry. Tasmanians, while rejecting studio-spun gloss about Oberon's upper-class colonial roots, tell instead of an Australian-Chinese chambermaid impregnated by an Anglo hotelier.

"One of the great ironies of the Merle stories out of Tasmania is that in creating them, Tasmanians returned her to the circumstances the studio had attempted to disguise: poverty, mixed race, and illegitimacy," Delofski said. Her film tries "to make some sense of the sea of stories, not necessarily with a definitive answer but the possibility of answers."

Jan-Christopher Horak, curator of the Hollywood Entertainment Museum and founding editor of the journal *The Moving Image*, reviewed critical responses to Jonas Mekas's ***Reminiscences of a Journey to Lithuania*** (1971) from initial early bewilderment to recognition of an avant-garde masterpiece.

Paul Sullivan
on improvising at the keyboard

"You're in a state of mind where you are a filterless channel between your eyes and fingers. I can't possibly imagine how complicated it would be to have a score or things scripted out. It would be like trying to drive and read a map at the same time. You wouldn't have the same sense of spontaneity and fun. The highwire act of me watching the film with the audience and trying to reflect through music their response adds a really exciting element."

Horak discussed his and Mekas's parallel histories: both came to America in the early 1950s, Horak as the infant son of a Czech man and German woman, Mekas as a young man from Lithuania. ***Reminiscences***, therefore, resonates in a personal way. "I don't think I'm a unique case," Horak said. "Ultimately, the story of displacement and assimilation is not even unique to DPs, but rather can be seen as a master narrative from almost all Americans who trace their heritage back to foreign soil."

Jonas Mekas generously loaned a 16mm print, hand carried by Andrew Lampert from Anthology Film Archives.

Pam Wintle narrated footage filmed by Marieli Rowe and her husband John on a 1956 car rally from Geneva to Bombay. The Rowes' original script was lost, so Wintle drew from Marieli's journal and from Wintle's memories of her own mother in the 1950s to create a character whose vivid narrative enriched color footage from Baghdad to Isfahan, Qum, and Bam, to the Indus River. Wintle is founder of the Human Studies Film Archives at the National Museum of Natural History, Smithsonian Institution, and a founding board member of NHF.

Dwight Swanson surveyed personal Websites, the new stages for home video. While the Internet and digital video have made home movie making and watching more accessible, Internet dissemination imposes limits that have changed the genre at least temporarily.

Jane Johnson gave a presentation on MIC, the Moving Image Collections online project of the Library of Congress and the Association of Moving Image Archivists.

Robert Goff analyzed written and video biographies of Sammy Davis, Jr. for attitudes about race and the entertainment industry.

Merle Oberon, courtesy Marée Delofski.

Evening screenings were led by Snowden Becker, Toni Treadway, and Bob Brodsky, with help from Regina Longo.

Eric Schaefer, Emerson College associate professor of visual and media arts, opened the gathering, quoting from Pierre Corneille's play *The Theatrical Illusion*, 1636, a citation from William O'Farrell.

Interpretations are Most Important

Janna Jones, associate professor of communication at the University of South Florida, delivered concluding remarks. She sent us off with this mission, "As collectors of the past, it seems to me that archivists would hope to accumulate all the layers of interpretation that cling to a moving image of which they are custodians, even when current common sense would suggest that some of those interpretations are inaccurate. For the interpretations can become as significant as the original artifact, offering us a pathway through time and culture that starts with the artifact."

Technical Services: Meeting Demands for DVDs

We are responding more efficiently to demands for DVD versions of our sale and loan titles and to customer requests for transfers, thanks to our new DVD duplicator.

Without this machine, our efforts to make moving images and technical services available to the public would be hampered. At $6,000, the duplicator represents an investment; we expect it to save us money in the long run.

"We can keep up with demand in-house for most of our titles," says Bill Phillips, Customer Service and Membership Manager. In the past, we have had to make DVDs one at a time in "real time" — that is, a three-hour movie took three hours to copy — and the process tied up our transfer bay. Alternatively, duplication houses, which we have hired to make multiple video copies, are impractical for DVDs because they require a minimum order of 1,000 DVDs per title.

"Our distribution concept is based on the opposite of mass marketing," Executive Director David Weiss explains. "We care for works that strike an intense chord with a limited group of people. For example, ***Cherryfield*, 1938** is an important piece depicting rural life, but it is not a mass-market item. We do small runs of specialized things, and the duplicator makes that possible."

Phillips has used the DVD duplicator to replenish our Videos of Life in New England inventory with two years' worth of titles. If Distribution Manager Jane Donnell needs 25 copies of ***From Stump to Ship***, Phillips can produce them in one afternoon, both the digital video content and the labeling.

Copies for the Clan

Distinct from distribution titles, NHF will complete about 200 individual custom film-to-video transfer requests in 2004, ranging from customers' home movies to new acquisitions by fellow cultural organizations. Increasingly, these requests are for DVDs.

"It is quite common for someone to request more copies once the DVD has been shown." Phillips said. "Now our response is better and quicker and it costs considerably less than if they went to a commercial facility."

Donna Ellithorpe, L. Jeffrey Selznick School of Film Preservation and NYU grad.

This service helps us subsidize the equipment cost and, as a side benefit, it is bringing in new collections. "Sometimes the home movies have significance beyond the immediate family," Weiss says. "I'd say close to half of the material that comes here as a technical service job ends up joining our collections."

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Distribution DVDs.

Painstaking Process

DVD duplication is usually the last step in a time-consuming process. NHF archivists first inspect the film or video for damage. It is then cleaned, conditioned and repaired. The film is digitally transferred to a video master, then to a DVD master, from which the duplicates are made.

Helping us meet the growing demand for technical and archival services is Donna Ellithorpe, a recent graduate of the L. Jeffrey Selznick School of Film Preservation at George Eastman House. Her undergraduate studies were in film production at New York University. Donna came to work for us this summer as an intern. We liked her so much we asked her to stay.

Recent Moving Image Collections

Davis Baird Collection, 16mm amateur films
M. Paula Bedell Collection, CD-R video
Pam Beveridge Collection, 1/4 inch audiotapes from Bangor Drive-In Theatre
Scott Bohlen Collection, 16mm amateur films
Bucksport Jr. High School Collection, 3/4 inch documentary videotapes
Jackie Butler Collection, Super 8mm amateur films from 1970s-80s
Camp Chewonki Collection, 16mm amateur films of camp activities
Camp Mohaph Collection, 16mm amateur films of camp activities
Eric Chamberlin Collection, Super 8mm amateur films
Loren Clarke Collection, 8mm amateur films
Claire Cochrane Collection, 16mm amateur films
Robert Decker Collection, 16mm amateur films and telephone industry films
Mary W. Dewson Collection, 16mm amateur films
Peg Dice Collection, Betamax and Betacam industrial videotapes
Ernest Dick Collection, 8mm amateur films
Daniel and Vivian Dorman Collection, 8mm amateur films

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Collections: The Archival Rescue Team

When the call finally came, there was little time to waste. The rescuers rose at dawn and rushed to the scene. It looked bad. Dodging rotting floors and collapsed ceilings, the intrepid searched for survivors in the mildewed debris.

They found some — films, that is, abandoned in the wreck of a processing lab in Westfield, Mass.

Forgive us for the drama, but the Filmtech excursion was battlefield preservation waged by NHF Executive Director David Weiss, Facilities Manager Phil Yates, and friends. Weiss had had his eye on the Filmtech lab ever since he learned it was closing. He and Karan Sheldon used Filmtech when they first worked with ***From Stump to Ship: A 1930 Logging Film***, and knew it was likely the lab had regional films in its possession. He had hoped NHF might collect unclaimed footage once Filmtech exhausted efforts to contact owners, but his inquiries never bore fruit.

Earlier this year, word traveled among archivists and collectors that the derelict building's new owner, Jeff Pechulis, might allow salvage before bringing in the bulldozers. With the owner's permission confirmed one night in September, Weiss moved quickly.

The boarded-up building was a disaster. Daylight shone through the roof and water damage was heavy. Some rooms reeked of chemicals. Film spilled down stairs like waterfalls. Behind the glass doors of steel processing machines, other films rested on sprockets as if awaiting the technician's return.

Weiss and Yates along with John Quackenbush, National Center for Jewish Film, and Rich Remsberg, a photographer and image researcher from North Adams, Mass., poked among thousands of film cans scattered across the floor and rusting on shelves. "Some things were marked, and some weren't," Weiss said. "We tried to pick titles that sounded like they might be of interest."

NHF's selection totaled about 100 films, much of it moldy and in need of intensive treatment. It includes student films, advertisements, footage of Massachusetts Senator Edward Kennedy campaigning, hospital documentaries, a series about Harvard's Arnold Arboretum in Cambridge, and something labeled ***Psycho Retard***.

"The archival swat team at work," Weiss said. "Who said this job wasn't an adventure?"

Everett F. Greaton Collection

In May Winston Greaton of Lewiston donated 89 reels (roughly 35,000 feet) of 16mm film that had been shot by his father, a pioneer in the field of recreation development in Maine. Everett F. Greaton worked for the state for about 40 years, eventually becoming executive director of the Maine Development Commission (now the Department of Economic Development).

As part of his job, Greaton filmed natural landmarks, wildlife, hunting, fishing, and mountain climbing, and events like the Potato Blossom Festival in Fort Fairfield. He showed the promotional films at community gatherings in Maine and out of state.

"I have many pleasant memories because I traveled with my father," Winston Greaton said. "I remember the dedication of the Bucksport bridge.

I went with him to the 1939 World's Fair in New York for the opening of the Maine pavilion and sat near President Roosevelt."

Filmtech building. Photo by Phil Yates.

The Everett F. Greaton Collection spans the late 1930s to the 1960s. It includes footage of a national Appalachian Trail Conference held at Daicey Pond in Baxter State Park in 1939 and Boston Red Sox slugger Ted Williams practicing his favorite pastime, fishing. "I'm sure that there are more gems hidden in the collection, and I'm eager to start working on it," says Collections Manager Rob Nanovic.

We have received sizeable additions to two existing collections. Louise Gulick Van Winkle donated 17,000 feet of Maine summer camp footage dating to the 1920s for the ***Wohelo-The Luther Gulick Camp Collection***. Bangor television station WABI donated several thousand hours of videotape, mostly air checks of evening newscasts from the late 1980s to mid-90s, for the WABI Collection.

Staff News

Judy McGeorge, Education and Development Coordinator, is spending two months in Bangkok, Thailand, working with the faculty, administration, and students of the Darunsikkhalai School for Innovative Learning. The opportunity arose as a result of her work with the school's founder, Bangkok Chowkwanyun, on his visit last year to learn more about Maine's Learning Technology Initiative.

Donna Ellithorpe, with responsibilities in technical services, curatorial and collections management, was honored on her graduation from the L. Jeffrey Selznick School of Film Preservation with a Technicolor Creative Services Fellowship — a month in Los Angeles at Technicolor where she worked on a project set up by George Eastman House involving ***Gone With the Wind*** costume and make-up tests.

Education

Continued from Page 3

describing its content and how it may be used in the classroom — information Puentedura calls a "wrapper." For an example, consider our Online Collection Guide at www.oldfilm.org: descriptive text about a film, such as the summary and biographical and historical notes, is the wrapper. The core artifact is the moving image itself.

Learning objects also must include information for storing, finding, and sharing the artifact. Metadata, or "data about data," is information about the artifact's attributes.

Meta How

The potency of learning objects is in their manipulability, Puentedura said. Students actively use the digital materials, be they photographs, movie clips or simulations, to create new learning objects such as slide shows, reports, or documentaries.

An object's usefulness is greater if it is not restricted to a single course or unit. A geology teacher's animation illustrating historical changes to the Maine coast is more valuable if it can be repurposed, for example by a history teacher doing a unit on coastal settlement.

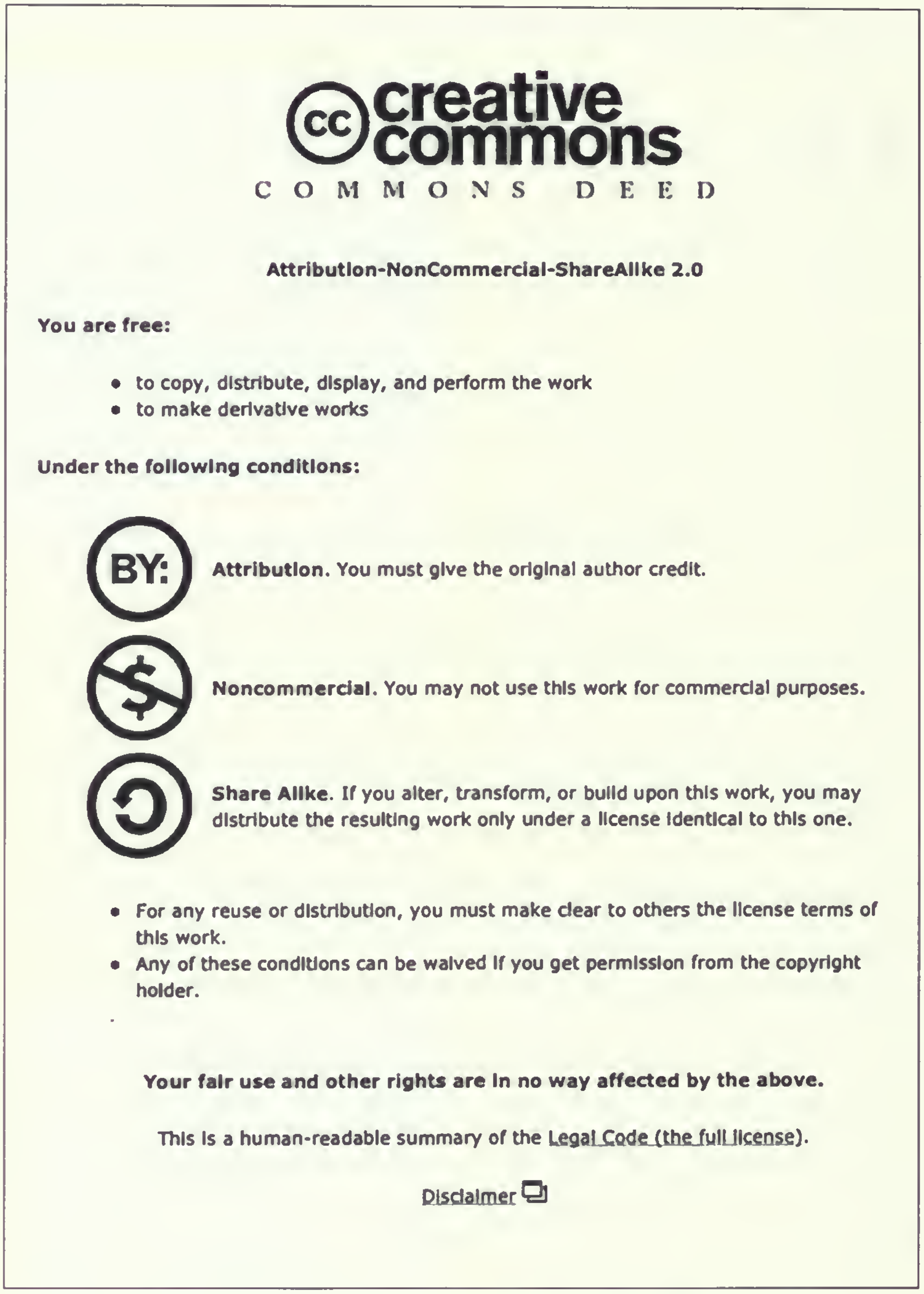
Ideally, how each teacher uses a learning object ultimately becomes part of its descriptive digitally searchable wrapper.

Users should not be burdened with the technical language of metadata in order to access learning objects, which Puentedura likens to asking library users to memorize the Dewey decimal system in order to find a book. "It should be in the plumbing, not something you see," he said.

The Maricopa Learning Exchange, created for Maricopa Community College by Alan Levine, provides a model for user-friendly metadata creation. Learning objects, which range from chemistry lab spreadsheet activities to complete faculty development programs, are represented on the Website as packages. Contextual information — Puentadura's "wrappers" — are represented as "packing slips." (www.mcli.dist.maricopa.edu/mlx/index.php)

Another model is the Multimedia Educational Resource for Learning and Online Teaching. Designed for faculty and students of higher learning, MERLOT offers links to online learning materials along with annotations such as peer reviews and assignments. (www.merlot.org)

For details on Ruben Puentedura's workshops, visit www.hippasus.com.



creative commons

COMMONS DEED

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This is a human-readable summary of the Legal Code (the full license).

Disclaimer

Intro to Open Video

Gary Geisler of Simmons College Graduate School of Library and Information Science talked about the Open Video Project as a possible component for an MLTI moving image archive. Geisler helped develop Open Video, a publicly accessible digital video library, which contains 2,100 videos representing a broad range of subjects, formats, styles and time periods. It is targeted to researchers, educators, students, multi-

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Education

Continued from Page 10

media artists and people looking for entertainment.

An MLTI online archives would be a source of ideas, examples, and actual footage for the classroom as well as a repository for sharing and storing student work. A collection of selected student works might be a good first step toward an MLTI archive, Geisler suggested. Pay a visit to www.open-video.org.

Creative Commons

When archival footage is incorporated in a new production, attribution must be given to the original producer, just as quotations are footnoted in a paper or sources are cited in a bibliography. Peter Suber, director of the Open Access project at Public Knowledge, gave a presentation on Creative Commons licenses. CC licenses allow filmmakers, artists and others to waive some or all of their rights, thus reducing access barriers to their work (www.creativecommons.org).

Opposte is an example of a license we use to encourage people to use and share the content of MiniDVs in our loan program.

Protecting Students and Their Work

John Robbins of Technology Integrators and Collaborators and Crystal Priest, technology coordinator for Maine School Administrative District 4, discussed protecting the rights, privacy, and safety of students when their work is showcased online. They shared examples of agreements and elements of best practice for media release forms for school districts. For more information see www.technologyintegrators.org/mediareleasesuggest.htm ■

Loan Library: Online Upgrade

NHF members may now order titles from our free circulating loan service through the Internet at www.oldfilm.org, click on "Loans."

The online catalog for Videos of Life in New England Loan Program permits full text searches of loan titles and descriptions, as well as guided searches using parameters such as date, genre, and subject.

Of particular interest to teachers and students is the Maine Studies Index guided search. Go to Advanced Search and scroll down to Maine Studies Index. Titles are sorted by 50 terms based on topics emphasized in the Maine Learning Results and requested by teachers. Each term — Acadians, Colonial America, Farming, Fisheries, Wabanaki Studies, among others — yields titles associated with that subject.

A search on the term African Americans, for example, yields five titles: ***Anchor of the Soul, The Inkwell, Lost Boundaries, Stranger in the Kingdom*** and ***Within Our Gates.*** When users click on a title, they will see a short description of the film, details about its characteristics, the name of its creator, and the date it was created (Wrapper! Metadata!)

The Videos of Life in New England Loan Program also contains 19 titles on the MiniDV video format, available for educational reuse under a Creative Commons agreement (see Page 10). MiniDV is a digital video format that allows editing for reuse in student productions and is compatible with the iMovie software installed on the Apple iBook computers provided to middle schoolers through the Maine Learning Technology Initiative.

Our MiniDV titles so far:
***Aroostook County*, 1920**
***Cherryfield*, 1938**
Bangor Historical Society/WABI Collection: ***Cold War***
Earliest Maine Films
From Stump to Ship: A 1930 Logging Film
Goodall Mills: The Story of Chase Velmo
Ice Harvesting Sampler
John F. Kennedy at the University of Maine
Launching of the Doris Hamlin, 1919
Maine's Harvesters of the Sea
The Maine Lobster
Maine Marine Worm Industry
Movie Queen, Lubec
Paris, 1929, and other views (rural life in Maine filmed by Elizabeth Woodman Wright)
Margaret Chase Smith speech fragment
Archie Stewart sound films
Wabanaki: A New Dawn
Wohelo, 1919
Woodsmen and River Drivers: Another Day, Another Era

The Web-accessible catalog for the Videos of Life in New England Loan Program and the MiniDV initiatives have been supported by grants from Verizon and International Paper. Judy McGeorge is the staff person, working with Marc Garrett and Marko Schmitt. ■

In the Loan Library, Wohelo, 1919. Frame enlargement. Wohelo - The Luther Gulick Camp Collection.

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Karan Sheldon, Milton, MA
Co-founder of NHF. Project manager, Digital Video Library Toolkit for Museums and Libraries.

Nathaniel Thompson, South Portland, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Portland. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, D.C.
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929.* Washington, D.C., and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature Hearts and Minds. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, Cinema Studies/Communications, Georgia State University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD; author of 12 books, including *Who Owns the Media?* winner of the Picard Prize for the best book in media economics, and *Shared Pleasures: A History of Motion Picture Presentation in the United States.* Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Janna Jones, Ph.D., Assistant Professor, Department of Communication, University of South Florida. teaching cultural studies, cinematic culture and culture and community. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article, ““From Forgotten Film to Formation of a Film Archive: The Curious History of ***From Stump to Ship***,” appeared in *Film History: An International Journal*, v.15, 2003. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past.* Tampa, FL. and Bucksport, ME.

Alan Kattelle, author of a history of amateur film, *Home Movies - A History of the American Industry 1897 - 1979*, and cinematographic researcher. Hudson, MA.

Mark Neumann, Ph.D., Associate Professor in the Department of Communication, University of South Florida, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture. Tampa, FL. and Bucksport, ME.

William O'Farrell, Former member, board of directors of the Association of Moving Image Archivists. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder, owner and designer of Hollywood Film Vaults, Inc. Design consultant for cold storage film vault projects at Eastman Kodak, Walt Disney Studios, and the Library of Congress. Los Angeles, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

Customer Service

Continued from Page 1

"Others buy a video as a gift or as a resource for home schooling. We always get follow-up after the fair. Some new collections will come in. Some people even come to us with film in hand to donate because they saw us the year before."

Audiences on Purpose

Fryeburg is unusual in that customer interaction is somewhat serendipitous — many people just wander in and stick around. Other venues draw more deliberate crowds like the 100 people who enjoyed *Maine Summer Camps*, our screening at the Portland Museum of Art last spring. There were ten presenters for ten different clips spanning 1919 to today; the audience included camp owners and staff, former campers, and people looking for Sunday afternoon entertainment.

More than 300 Bostonphiles showed up for *First Films of Boston* at Boston Public Library in February. And fifty distinguished guests, Supreme Court Justice David Souter among them, attended our film preservation celebration at the Library of Congress in 2003. Different topics, different crowds, but our goal was the same: to provide a satisfying experience, even exceed expectations. That's the very definition of customer service.

Archival Consortium Partner boxes from the National Center for Jewish Film on their way to shelves in the Conservation Center.

We have many other kinds of customers with diverse requests. Researchers use our study center. Tourists fond of old cinemas drop by the Alamo Theatre (at last count, six travel books recommend NHF as a destination). People stop in with reels for transfer to videotape or DVD. Teachers, students, and professional filmmakers email or call with requests for archival footage.

Weiss says, "One of the downsides of a strong sense of customer service is that we drop whatever we're doing to help whoever wanders in whether they're looking for a movie schedule or advice on curriculum materials. But while we all can take an order for a tape or sell a movie ticket, that doesn't mean we all should be doing it."

Welcome, Bill Phillips

That's why we have hired Bill Phillips to manage our customer service and membership. He is the first person clients encounter. Phillips assists them directly or steers them to the staff person who can best respond. Thanks to him, we all work more efficiently.

Within a couple of weeks of his arrival in August, Bill mastered our new DVD duplicator, which allows us to make copies of Videos of Life in New England and fill customer requests for DVD copies of their home movies. (See Technical Services, Page 8.) Phillips keeps the duplicator humming all day, taking a load off our technical services crew.

He also performs customer support aspects of technical services, such as taking orders for film to video transfers. He explains the process to customers and follows up with them if our archivists encounter something unexpected, such as film damage that might change the cost estimate. He coordinates the production schedule, tracks work in progress, and ships the final products, which are DVDs and videocassettes.

Bill Phillips, Customer Service and Membership. Photo by Jane Donnell.

Phillips handles new memberships and renewals. Call him at 800 639-1636 to sign up.

A native Mainer recently returned to the state, he brings many experiences to the job. He has traveled to Italy, England, the Mediterranean, and Guam as an electrician's mate in the Navy, and to California, Texas, and Honduras as a crew member for Friend Ships, a humanitarian relief organization.

He worked as an engineer for General Dynamics Corp. at Electric Boat in Groton, Ct., as a plant manager for Kerner Industries in Chico, Ca., and as quality assurance manager for Tibbetts Industries in Maine.

In the early 1990s Phillips was an associate professor of industrial technology at California State University. "I loved academia. It fits the things I like to do."

NHF appeals for similar reasons. He is interested in the way our collections depict everyday life and work of days past. "I like the old technologies, the old cars, the way things were done," he says. "I'm tied into NHF through the history and technology."

New Members and Members Renewed at a Higher Level Since Summer 2004 Moving Image Review

Call 800 639-1636 to join, upgrade or renew your membership.

Support from members is absolutely essential to our work. Please, if you are not already a member, or if you could raise your level of membership, call 800 639-1636 and ask for Bill Phillips. He will help you join, upgrade, or renew your membership.

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Thank you!

Recent Moving Image Collections

Continued from Page 8

George Eastman House Collection, 16mm, *Maine Harbor Town* (1949)

Lillian Edwards Collection, 16mm amateur films

Fanlight Productions Collection, 16mm educational films

Alaric Faulkner Collection, 16mm documentary films of Fort Pentagoet archaeological dig

Mary Cushman Fenn Collection, 16mm amateur films

Filmtech Collection, 16mm films including documentaries, advertisements, and student productions

Linda Freimuth Collection, 8mm amateur films

Lincoln Furber Collection, 16mm news film of Burlington, VT

Paul Gelardi Collection, 8mm and Super 8mm amateur films

Sean Glenn Collection, 16mm industrial and educational films, 3/4 inch educational videotapes

Everett Greaton/Maine State Archives Collection, 16mm promotional films

H.O.M.E. Learning Center Collection, 16mm educational and promotional films

Hiram Historical Society Collection, 8mm amateur films

Human Studies Film Archive Collection, Betacam SP videotape copies of amateur films

John B. Jameson Collection, 16mm amateur films

Sally Johnston Collection, Betacam SP videotape copy of amateur films

Katahdin Area Council Boy Scouts of America Collection, 16mm films *The Magic Balloon* and *Exploring Tomorrow Today*

Henry Kennedy Collection, 16mm amateur films of Camp Kieve

Lamoine Historical Society Collection, 16mm amateur film

Roger Lincoln Collection, 16mm amateur film of 1916 Enfield, Mass. centennial celebration

Darrell McBreairty Collection, 8mm amateur films

Clare McEwen Collection, 8mm and Super 8mm amateur films

Medomak Camp Collection, 16mm amateur films of camp activities from 1920s-70s

Charlotte Morrill Collection, 16mm amateur films from 1920s

Aiola Morrison Collection, 16mm amateur films

Geoff Nelley, Jr. Collection, 8mm and Super 8mm amateur films

Delancey Nicoll III Collection, 8mm amateur films

Don and Hilda Nicoll Collection, 16mm amateur films of Japan from 1930s

William O'Farrell Collection, 9.5mm and 16mm amateur films

Russell Reed Collection, 16mm amateur films from 1930s, including Northfield, Mass., tercentenary celebration

Richard Searls Collection, 16mm production elements for *Cut and Run*

Margaret Shea Collection, 16mm amateur films

Julie Smith Collection, 16mm amateur films of Vermont in the 1920s

Albert Steg Collection, 16mm industrial film, *Building the Fire Line*

WABI Collection, 3/4 inch, Betacam SP, and VHS videotapes

Wohelo-The Luther Gulick Camp Collection, 16mm amateur films of camp activities

Phil Yates Collection, 8mm amateur films

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes at a time. A $5 shipping charge applies.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ **Individual Member, $25 per year.** All benefits listed above.

☐ **Educator/Student Member, $15 per year.** All benefits listed above for teachers, homeschoolers and students at any level.

☐ **Nonprofit Organization, $35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ **Household Members, $50 per year.** All benefits listed above apply to everyone in your household, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Associate Members, $100 per year.** All benefits listed above, plus 2 extra Alamo Theatre weekend movie passes.

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☐ **Patron, $1,000 per year.** All benefits listed above, plus 4 VIP passes to any Alamo Theatre event.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

If you would like more information about our Membership programs
Email bill@oldfilm.org or Phone 800 639-1636.

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Or fax to 207 469-7875.

Your dues are tax-deductible to the extent allowed by law.

The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org.

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March 6, 2005, Screening at the Portland Museum of Art: *Invisible* and Deering Oaks Park, 1920

"I survived by learning how to be invisible in plain sight," Isabelle Knockwood says of her years at the Shubenacadie, Nova Scotia, Indian Residential School in the 1930s. "You keep quiet. You don't speak up. You don't draw attention to yourself."

The reflections of Knockwood and others provoke an examination of relations between white and Indian communities in Maine in ***Invisible***, a documentary by Penobscot Nation historian James Eric Francis, filmmaker David Westphal and writer Gunnar Hansen.

Northeast Historic Film will screen ***Invisible*** on March 6, 2005, at the Portland Museum of Art. James Francis will introduce and discuss the production. He will also have videos available.

The afternoon program will include ***Maine Centennial***, 1920, film from John E. Allen's collection, depicting Penobscot and Passamaquoddy tribe members and Governor Milliken in Deering Oaks Park, Portland.

Maine's native communities were deeply affected by the government-funded boarding schools, which ripped children from their homes with the aim of obliterating the tribes' distinct cultural practices and languages. Many Penobscot and Passamaquoddy children were boarded at Carlisle Indian Industrial School in Pennsylvania, which operated from 1879 to 1918. Children of the Micmac tribe of Maine and eastern Canada were sent to Shubenacadie from 1930 to 1960.

The last of the schools closed more than 30 years ago but as ***Invisible*** reveals, the racism on which they were founded remains embedded in North American culture. Drawing a parallel between the schools and today's child protection practices, in which a disproportionate number of Maine's native children are placed in foster care, the documentary goes on to expose the racism that permeates politics, economy and culture.

Maine Centennial, 1920, produced by Charles Seay. Photo courtesy Maine Historical Society.

Invisible weaves contemporary interviews with still photographs and archival footage. A clip from NHF's Nicholas Smith collection shows a priest giving communion to Indians at a lakeside camp.

Every year Northeast Historic Film presents a program in association with the Portland Museum of Art. Past programs include *Maine TV, Then Again*, hosted by Pat Callaghan, *Our Now is Your Then*, with accompaniment by Elliott Schwartz, *You Work, We'll Watch*, and *Maine Summer Camps*, accompanied by Paul Sullivan.

We greatly appreciate the competence and energy of the staff at the Portland Museum of Art, in particular Sarah Fillmore in the Education Department, Publications, Facilities, and projectionist Kathy Bouchard.

The screening, held in the auditorium, is free with Museum admission. The Museum is located at Seven Congress Square in Portland; the phone number is 207 775-6148. For more on the screening contact Northeast Historic Film, 207 469-0924.

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MOVING IMAGE REVIEW

Maine electric rail, 1930s. See Page 2.
O.R. Cummings Collection, frame enlargement

Museum of Modern Art Screening on June 12

We're very pleased that our celluloid genie ***From Stump to Ship*** will be included in To Save and Project, the third annual Museum of Modern Art International Festival of Film Preservation. ***Stump***, from NHF's Fogler Library Collection, will screen June 12 as part of a 101-minute program beginning at 2 p.m in the Titus 2 Theatre at MoMA in New York.

"For an artist, having a piece purchased by MoMA is huge," said NHF Executive Director David Weiss. "This has a bit of that feel. This is a high honor."

To Save and Project is a tribute to the passion and commitment of film conservators and archivists around the world. For the 2005 festival, MoMA's Department of Film and Media wanted to include the work of archives that commit resources to the preservation of films about their own communities.

"These materials are sometimes called regional films but by no means are these often home-grown works any less important than preservation projects that focus on well-known or big-budget films," said Assistant Curator Anne Morra.

"If it were not for the dedication of film archives like Northeast Historic Film, which was particularly sensitive to local cultural history and the impact of

Continued on Page 14

Education: The Digital Maine Learning Group

"Whenever I am at national conferences, I speak passionately about the Digital Maine Learning Group," said Bette Manchester, special projects director for the Maine Department of Education. "We have had no funding, yet people have been amazingly gracious in their willingness to share."

The Digital Maine Learning Group is gaining momentum as it continues to attract members. Founded with the help of NHF—co-chaired by board president Richard Rosen and Bette Manchester—the group is a collaboration of organizations with digital content that can be used by teachers and students.

"One of the most important components of any technical program is access to quality digital content," said Manchester, who oversees the Maine Learning Technology Initiative, the pioneering school laptop computer commitment. "With the digital media group, we're assured of that. It has been an opportunity for people to share their expertise, to collaborate, and to look for ways to improve the MLTI."

The MLTI Web site was created as a direct result of the group. The site offers in-depth information on the laptop project, including links to online content that can be used in the classroom. www.mainelearns.org

Manchester is equally enthusiastic about the NHF organized and hosted Roundtable, an annual gathering of educators, filmmakers, archivists and computer experts. The Roundtable has assisted the MLTI in concrete ways, such as a report for teachers on technical specs for digital video cameras, scanners, lighting, projectors and other equipment.

"The Roundtable has been a fabulous way of bringing people together so they can learn from one another," Manchester said.

Building Better Access

The MLTI was launched in 2002 with distribution of laptops to every Maine public school seventh and eighth grader.

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Summer 2005

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Karan Sheldon, managing editor
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E Mail nhf@oldfilm.org

Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report: Cineric and Important Small Gauge

We're benefiting once again from the generosity of Balazs Nyari, owner of Cineric, a New York motion picture film post-production facility. Nyari is donating $15,000 in preservation work, including the creation of a 35mm print of one of our favorite amateur films, ***Mission: Alpha Centauri*** (1967).

NHF members may remember that the 35mm print of ***From Stump to Ship*** that debuted at the Library of Congress in 2003 was part of a $25,000 gift from Cineric. Balazs has been a strong supporter of NHF and other archives, such as New York Women in Film and Television and Anthology Film Archives. He gives back to the field.

In addition to ***Mission: Alpha Centauri***, films to receive preservation services are the ***Raymond Cotton Home Movies*** (1936) from the Hiram Historical Society Collection, and the ***O.R. Cummings Collection*** 1930s Maine electric rail footage.

Hiram Historical Society Collection, Raymond Cotton home movies. Frame enlargement.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

We focus exclusively on small format materials in this request and we selected extraordinary examples. We believe much attention and a variety of screenings, study, and other activities will result from this work.

Spaceships and Trolleys

Mission: Alpha Centauri, a ***Star Trek***-influenced adventure, represents an outstanding use of Super 8 film in a classroom. Made by a group of Blue Hill, Maine, eighth graders, it reflects an adoption of popular culture into a rural community. The movie is the focus of an MIT comparative media studies project.

Cineric is creating a 35mm negative and print and a video copy of ***Mission: Alpha Centauri***. Synchronizing action and sound will be challenging as the 1967 film's sound track is on a separate reel-to-reel audiotape.

The 8mm trolley footage in the ***O. R. Cummings Collection*** documents transport before the automobile devastated passenger rail. Cummings records the Androscoggin & Kennebec Railway, Portland Railroad Company, and Biddeford & Saco Railroad. Cineric will make a 16mm negative and print.

The Cummings film will be featured in "Moving Things," a sample library in the Digital Video Library Toolkit NHF is creating with the Simmons College Graduate School of Library and Information Science with financial support from the Institute of Museum and Library Services. The Toolkit will help museums, libraries and other institutions make their audiovisual holdings accessible online. Teachers, students and the public will be able to download and reuse "Moving Things."

Book to Feature Films of Hiram

Cineric will create a 16mm negative and print of Raymond Cotton's home movies, which with several other NHF films is the focus of an essay in the forthcoming book *Cinematic Countrysides*, edited by Robert Fish (University of Manchester Press). The essay, *Amateur Film and the Rural Imagination*, is by Mark Neumann and Janna Jones, associate professors of communications at the University of South Florida and NHF Advisors.

Cotton was the town clerk, general store owner, and a blueberry farmer in the small town of Hiram, Maine. From 1935-39, he shot 8mm movies of events in and around Hiram: the volunteer fire department, the annual Coon Hound Field Trial, and the first steam shovel to work in Hiram. Cotton edited the footage with intertitles. In the 1980s he recorded a narration at the request of the Hiram Historical Society.

"The Cotton films are extraordinary," Neumann said. "He patterned his films in newsreel style, calling them ***Time Marches On***, a play on ***The March of Time***." Neumann and Jones were interested in Cotton's unusual perspective—a man telling his hometown's stories as if he were an outsider.

Cinematic Countrysides explores the ways rural life is created and imagined through film. Neumann and Jones's essay is the only one that examines amateur films. In addition to the Cotton footage, it discusses NHF titles ***Mag the Hag*** (1925), ***Miss Olympia*** (1926), ***Snow White*** (1915), and the 1930s Movie Queen series.

D S Weiss

Empire Falls This Spring

You will have a chance to watch HBO's ***Empire Falls***, from the Pulitzer Prize winning book by Maine resident Richard Russo, on May 28-29. Film researcher Linda Lilienfeld selected NHF's Goodall Mills Collection for vivid representation of Maine textile mills. The project acquired the footage to send to Australia where ***Empire Falls*** is still in the editing room as we go to press.

Education: Digital Maine

continued from Page 1

Forty high schools, which used their own funds to purchase laptops for students, now also participate.

Raising teachers' awareness of quality digital educational resources remains the Digital Maine Learning Group's biggest challenge, Manchester told members at a February meeting in Augusta.

Karan Sheldon reported on the Digital Video Library Toolkit, which NHF is creating with the Simmons College Graduate School of Library and Information Science. The Toolkit is software that can be used to create an online library of moving images. Creative Commons licenses will make the rights for re-use explicit. Ten hours with the theme "Moving Things," including rare footage of Maine trolleys from the **O.R. Cummings Collection**, will serve as the Toolkit sample.

Owen Smith and Mike Scott, New Media Department of University of Maine, are among new members of the group. The next DMLG meeting in May will be held in Orono, co-hosted by Marilyn Lutz of the Univ. of Maine Fogler Library's Windows on Maine project.

Besides those named above, the DMLG members are the Maine State Archives, Island Institute's Lobster Tales project; Maine Historical Society's Maine Memory Network; Maine State Library; Maine PBS; Maine State Museum; Portland Museum of Art.

The group intends to recruit more organizations working in science and math. The primary criteria for participation are that one offer Web-based Maine content suitable for teaching and learning—and oh, yes, a strong commitment to sharing ideas and processes with colleagues.

Summer Symposium: Amateur Fiction Films

The theme of the Summer Symposium has inspired presenters to offer a brilliant range of topics for your pleasure and edification at the Alamo Theatre in Bucksport, July 21-23. This is the sixth year for the gathering, which consists of lectures and screenings, interwoven with discussion and good food.

The theme grew out of previous symposia exploring the nature of amateur moving images. We knew of dramatic works by regular people. It seemed plausible. But when the call for papers went out response was slow. Our committee faced a dilemma: perhaps the field wasn't ready. We might have to cancel or radically readjust.

And then the proposals flew in and fascinating themes began to emerge, themes that will play out in July, including the fundamental role of youth media in moving image heritage.

London producer and director **Tony Dowmunt**, a lecturer in communications at Goldsmiths College, will examine parallels between the Cinemascope epic ***Lawrence of Arabia*** and his own 8mm movie, ***The Sheep***, made when he was 13. **Dr. Robbins Barstow**, a retired educator from Wethersfield, Ct., will discuss ways a childhood ***Tarzan*** strengthened family bonds.

Andrea McCarty and **Toni Treadway** will consider youth films not their own. A graduate student in Comparative Media Studies at MIT, McCarty documented reflections on the making of ***Mission: Alpha Centauri*** (1967), a tale of space exploration by eighth graders. For more about ***Mission: Alpha Centauri***, see opposite. Treadway, an internationally known advocate for 8mm film, will discuss ***Sagecoach, Wyo.***, made in 1940 by four-time Oscar-winning documentary filmmaker Charles Guggenheim when he was 16.

Lynne Kirste will compare the amateur comedic fiction of professionals and "regular folks," including home movies by Alfred Hitchcock and his wife Alma, with film from our fellow archivists. Kirste is special collections curator at the Academy Film Archive of the Academy of Motion Picture Arts and Sciences. **George Kuchar** and **Andrew Lampert** of Anthology Film Archives will discuss the production of early works by Kuchar and his twin brother Mike.

Other Symposium presenters and their topics include **Snowden Becker**, public access coordinator for the Academy Film Archive in Los Angeles, with ***The Curse of Quon Gwon: When The Far East Mingles with the West*** (1916). **Ross Lipman** of UCLA Film and Television Archive will discuss technical and aesthetic considerations faced in the restoration of ***It Sudses and Sudses—and Sudses!*** (1962) by Sid Laverents. Home-movie expert Alan Kattelle talks about cameras used by amateur filmmakers. **Charles Tepperman** and **Nancy Watrous** of the Chicago Film Archives examine the writings and movies of Margaret Conneely. The life and films of Dorothea Mitchell and the Port Arthur Amateur Cinema Society are examined by **Michel Beaulieu** and **Ron Harpelle**. **William O'Farrell** speaks on ***The Highway of Tomorrow or How One Makes Two*** (1930), a dreamlike futuristic narrative by Dent Harrison. O'Farrell is former chief of Moving Image and Sound Conservation at National Archives of Canada. **Bruce Posner** explores the beginnings of personal experimental fiction filmmaking in the United States.

Registration for two days is $75; information is at www.oldfilm.org, or call Peggy Coreson at 207 469-0924.

Tony Dowmunt and The Sheep, frame enlargement.

Alan Kattelle's Amateur Movie Machines

It may be the nation's most significant collection of amateur motion picture equipment, and its owner, Alan Kattelle, has generously offered it to Northeast Historic Film. "I am not aware of any similar collection in any institution," said NHF Executive Director David Weiss. "It's a great fit for our focus and collections. This organization has been a leader in amateur film preservation since we started. We couldn't tell the story of northern New England without a heavy dependence on film taken by local people."

Kattelle, who is in his 80s, wants his more than 790 cameras, projectors and other machines to have a home where they will be properly preserved and publicly displayed. "If it's as important as people say it is, a curator needs to know the collection and the history behind it," he said.

As for NHF, we can accept this extraordinary gift only if we can provide the care these objects deserve. "We don't want it going in the basement," Weiss said. "We need adequate displays that are secure and can exhibit a lot of artifacts. It's going to take planning and fundraising to make it happen."

A Life Achievement

Kattelle, a retired engineer and business executive from Hudson, Mass., is author of *Home Movies: The American Industry, 1897-1979*, and founder of the Movie Machine Society, an organization of collectors, retired cameramen and projectionists, historians and professors. He is an NHF Advisor and has been a mentor to many Association of Moving Image Archivists members.

AMIA members and fellow small gauge enthusiasts Toni Treadway and Bob Brodsky enjoy visiting Alan. Each visit they learn by handling equipment in the collection. Toni said, "Visiting Alan is a thrill because here is a sprightly role model, with a long view of history and a sense of fun. Whether Alan is surprising us with a new cinetoy, rehearsing a slide lecture, telling a story, or unveiling a new sculpture in his garden, he's alive. Visitors concentrating on the cameras might walk right by one of Alan's droll metal sculptures. He's a serious, working visual artist as well as a lover of technology."

Kattelle has been interested in projection since he was a child when he discovered that microscope slide specimens could be projected onto the ceiling through the eyepiece. He remembers a neighbor's home movie in which goldfish being released into a lake are suddenly devoured by a large mouth bass. The fish wriggling on the walls and the cigarette smoke and dust swirling in the projector's beam made a lasting impression.

His collection began more than 30 years ago with a folding Kodak movie camera that his father was going to throw away. Working in New York City at the time, he visited the Kodak booth at Grand Central Station whenever he needed information on a newly acquired model.

Ciné-Kodak Moments

After a time, Kodak started sending customers his way. One was a fellow with an unidentified die-cast aluminum box, which Kattelle bought for a "reasonable price." He took it to the booth, whose grinning manager greeted him, "So, you got it!" It was a Ciné-Kodak, the company's first-ever amateur motion picture camera.

The Ciné-Kodak remains one of Kattelle's favorites, but he said, "It isn't always the rarity that intrigues me, but the ingenuity." He is particularly fond of a Russian camera which, except for its nameplate, is identical "down to the last screw" to a Bell & Howell model.

We, too, are equally excited by the exotic and the common in Alan Kattelle's collection because that is the nature of our film holdings. "The archives aren't just about momentous events like the moon landing, but events you can relate to," Weiss said. "It's not Babe Ruth hitting a homerun, but your cousin hitting a homerun in the 1967 state semi-finals." Likewise, for our members and visitors, the movie camera that Mom used has as much gee-whiz potential as the Ciné-Kodak. (Or the Vitak, a rare projector Kattelle located with a hand from NHF…see Moving Image Review Winter 1998.)

NHF has played a role in building respect for amateur footage among film scholars. We document the region's history in large part through amateur film, and our summer symposium explores the genre from scholarly perspectives. "Having this equipment relates well to what we're doing," Weiss said. "We're very excited about it."

Kattelle keeps his collection behind glass in a 20-by-20-foot room, where it has been visited by collectors from around the world. "It needs about three times the space it has now," he said. "It's jammed in there. But I'm probably going to cry when I see it go."

NHF is exploring an open storage approach to display all the artifacts to the public. The Kattelle Collection represents a very significant study resource, one that relates in the most fundamental way to our moving image holdings. ■

Alan Kattelle in Hudson, Mass., with his collection.

Screenings: Maine Women & Girls Film Festival

In the 1930s and 40s, Adelaide Pearson traveled the world, filming parades in Florence and Paris, potters at work in India, and bull fights in Mexico.

"She is a dynamic and interesting figure," said Maine documentary filmmaker Martha Almy. She was competent and enjoyed the world. This is the spirit the Maine Women & Girls Film Festival celebrated in Portland on April 15-17. Almy produced the festival with A Company of Girls, an after-school theater company for at-risk teenaged girls.

NHF archivist Donna Ellithorpe presented three films from NHF collections—two by Pearson and one from the Wohelo Luther Gulick Camp Collection of girls summer camp footage. Films were screened at the Portland Museum of Art and the contemporary art gallery SPACE. At each venue, there were panel discussions pertinent to the festival theme, Considering Our Past, Creating Our Future.

Works were chosen to celebrate diversity and vision. They included solicited shorts, features and documentaries by or about girls and women. Teenage filmmakers from Los Angeles, San Francisco, and The Lower Eastside Girls Club of New York joined their peers from Maine and New England.

Adelaide Pearson lived in Blue Hill, Maine, where she founded the still-active Rowantrees Pottery. The festival presented her ***Asiatic Potters*** with music created and performed by the Portland band Tarpigh. ***Asiatic Potters*** (1938-9) focuses on pottery techniques and culture in India. Pearson's footage of a Blue Hill life-drawing class was also shown.

Wohelo, 1919, from a 35mm promotional film of girls' camp activities on Sebago Lake, was the selection from the Wohelo Luther Gulick Collection.

A Company of Girls has been recognized as one of the country's top arts and humanities programs for young people with a prestigious Coming Up Taller award from the President's Committee on the Arts and the Humanities.

Conservation Center: Frozen Assets

Our Conservation Center's subfreezing first-floor vault, one of just a handful in the world, is now operational.

The Conservation Center—aka "the Cube"—was built for long-term storage of motion picture and still photographic film and magnetic media. Cold storage, such as that on the 45-degree second and third floors, dramatically slows fading and the chemical deterioration of acetate-based film. Subfreezing temperatures essentially halts these processes, but the science for preconditioning and sealing film is new. In that sense, we are among pioneers.

The 25-degree vault was outfitted with the help of Jean-Louis Bigourdan, a cold storage expert from the Image Permanence Institute at the Rochester Institute of Technology. Bigourdan is a consultant to the Archival Storage Consortium of nonprofit institutions who are leasing space for their humanities collections in the Cube. The Consortium is part of our commitment to the National Endowment for the Humanities, which awarded a Stabilizing Humanities Collections grant for the Cube's chillers, dehumidifying, and filtration units.

Once the vault has been tested, we expect to move in several Consortium collections, including fragile footage from the Harvard University Film Archive. Already on the third floor are collections from the National Center for Jewish Film at Brandeis University, Maine State Archives, the Raymond Fogler Library at the Univ. of Maine, and the Edmund S. Muskie Archives at Bates College.

August 13 is Home Movie Day

Dig around the attic, rifle through the closet, and bring your old 8mm, Super 8 and 16mm home movies to Home Movie Day III. Portland, Maine, will once again join cities in North American, Europe, and Japan in hosting the annual celebration of amateur film. This year's event will be held at the Maine Historical Society on Congress Street in Portland on Saturday, Aug. 13. Details will be posted on our Website, www.oldfilm.org.

Whether it's front row footage taken at a Queen rock concert in Philadelphia or a parrot riding a toy bike in Miami, there's always guaranteed to be something fun and unusual on the screen.

Home Movie Day is also about promoting the historical significance of home movies and their ability to document local history. Remember that flood that washed out Main Street way back? That film you shot out your front door may be the only existing images. Many people are also unaware that when properly stored, film can long outlast videotape.

The event is free of charge and people are welcome to drop in any time during the event with their films, or just to watch the show. Not sure what you've got? NHF Collections Manager Rob Nanovic will be present with other archivists to help inspect the films for condition prior to projection.

The event can be very busy, so getting your films to Nanovic in advance will help ensure that they are shown. Volunteers are welcome, especially those with film handling experience. If you would like to help out, contact him at rob@oldfilm.org or 207 469-0924.

Home Movie Day is sponsored by the Association of Moving Image Archivists. For additional details, visit www.homemovieday.com.

Collections: Herbert F. Sturdy Collection

May Day Conflict (ca. 1948) begins with an over-the-shoulder view of a newspaper filled with distressing headlines: All Night Battle Rocks Jerusalem. Mexico Fears Red Riots. Communists Threaten General Milan Strike.

From this ominous introduction flows the parallel tales of two suburban Californians. One, the newspaper's reader, drives into town to buy fishing equipment. The other, the president of the Bel Air Garden Club, is distributing flyers for a flower show. Their paths cross at a sporting goods store.

"Trout Season Opens May 1," reads a sign in the store window. "May Day Flower Show" reads the flyer in the doyenne's hands.

May Day Conflict!

"My dad had a wonderful sense of humor," said Sally Beaudette, who with sister Nancy DeNero, has donated an extraordinary collection of home movies shot by their father, Herbert F. Sturdy. "He could laugh his head off, but there was a discipline that came into his life from having lost his father when he was 10. He always wore a coat and tie and was a little on the formal side, but he had a great sense of joy."

Sweet Stories of Domestic Life

The Herbert F. Sturdy Collection consists of 47,368 feet of 16mm silent motion picture film shot from 1929 to 1968.

May Day Conflict, with family friends playing the parts, is one of three short fiction films that won awards from the Amateur Film League and the Los Angeles Cinema Club.

An Eye for Composition

Herbert Sturdy was a prominent corporate attorney who counted Walt Disney among his clients, but moviemaking was "his gift, his talent, his great joy," Beaudette said. He acquired his "sense of presentation and place" from his father, a leading Los Angeles interior designer. From his mother, a teacher, he acquired discipline and a love for stories and words.

Sturdywood, the family's historic Southern Colonial served as a backdrop for his movies. "Home is where everything happened," Beaudette said.

Exterior shots of the house were used in feature films ***My Foolish Heart*** (Mark Robson, 1949), starring Susan Hayward and Dana Andrews, and ***Not As A Stranger*** (Stanley Kramer, 1955), starring Olivia de Haviland, Robert Mitchum and Frank Sinatra.

From Bel Air to Bucksport

So how do a Bel Air family's home movies end up in a New England regional film archives? In 1994, Sally reconnected with her first love, Peter Beaudette, who had been living in Maine for more than 30 years. They married and settled in Walpole, on the coast. (Nancy lives in Pasadena.)

Touring the nearby Meeting House one day, Beaudette found herself staring at the face of "our old across-the-street neighbor," director Henry King, in a newspaper clipping about an NHF screening of ***The Seventh Day*** (1922), which had been filmed on that Maine peninsula. She contacted NHF about getting a video copy for King's widow.

"I was impressed by the attitude and culture, the way they were curious and excited about the material and about connecting the material to people," Beaudette said. "Since then, whenever I've called, there has been a personal conversation. This is an enormous resource."

Grants in Action: Forbes Family Film

Irving Forbes and his extended family gathered in Brooklin, Maine, in April to watch a video copy of island sheep drives and coastal boating shot by his father, prominent neurophysiologist Alexander Forbes, in 1915.

"It was very good, with none of that click-click-click," Forbes said, referring to the uneven operation of hand-cranked projection, the only way he'd been able to see the rare 28mm footage until now.

The film, a portion of a larger haul that had been stored and forgotten for decades in Forbes' sister's home in Milton, Mass., was transferred to 35mm and video prints at L'Immagine Ritrovata film laboratory in Bologna, Italy, one of just two commercial labs set up to handle 28mm film. The project was supported by a $2,470 National Film Preservation Foundation grant.

Pathé-Frères, a French company, developed 28mm film for home use as an alternative to highly flammable nitrate and to ensure exclusivity—their film couldn't be shown on other companies' projectors. Perhaps fewer than 1,000 cameras were sold in the United States.

The films were in poor condition and his parents' projector in disrepair when Forbes, of Blue Hill, Maine, found them. Former NHF archivist Dwight Swanson invited Irving and his wife Margery to a gathering of the Association of Moving Image Archivists in Boston, where Sandra Joy Lee of Industrial Light and Magic showed some of the footage on her hand-turned 28mm projector.

The Forbeses waited until their son's family, who live in Colorado, visited before watching their new video at Irving's niece's home in Brooklin. The footage, all from 1915, includes sheep drives and horse riding on Naushon Island, Mass., boating off Cranberry Island, Maine, and family at Milton. "I don't remember seeing any of this footage before," said Irving, who was born in 1922. "It was amazing."

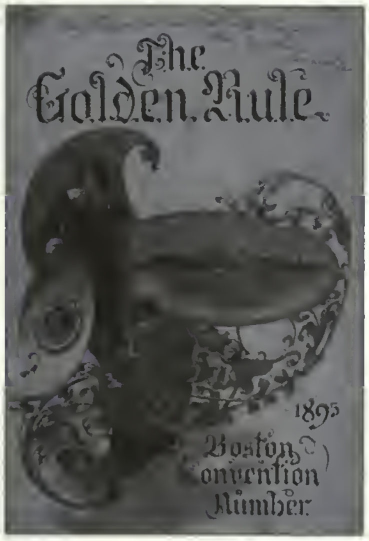
Edison's Kinetoscope in 1895 Boston

By William O'Farrell

An intriguing document recently acquired by NHF is a July 11, 1895 issue of *The Golden Rule* newspaper published on the occasion of the 1895 Christian Endeavor Society (CES) Convention in Boston.

Dr. Francis E. Clark in Portland, Maine, started Christian Endeavor in 1881. Within two years there were over 50 chapters. The organization quickly grew from a single church society into a global movement and remains active in Christian youth education today.

The CES Boston convention was a truly massive event for that era. In 1895 the population of Boston was about 550,000. Over 56,400 people registered for the convention, creating gridlock throughout the city. Tents for 10,000 people were erected, most notably on the Boston Common. Churches, schools, and halls all over town were jammed beyond expectation and capacity.



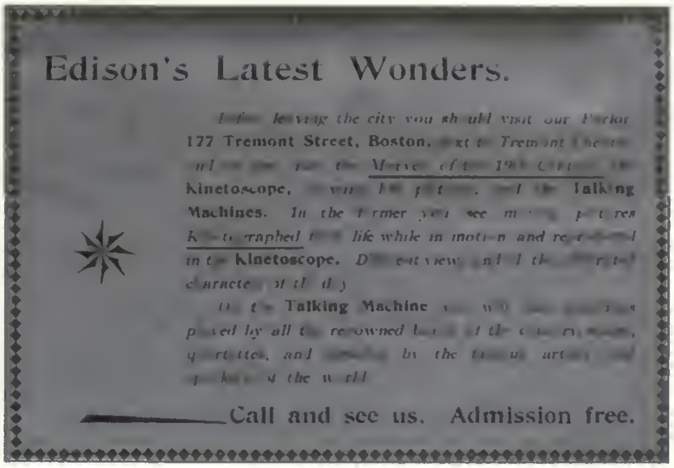
The convention was a boon for local hotels, restaurants, and retail establishments. Among the many ads placed in the special Boston Convention issue of the CES *Golden Rule* newspaper: Jordan Marsh, Oliver Ditson music, Shaw Pianos, Daugherty typewriters, Pierce bicycles, the Boston Revere Beach and Lynn Railroad, Fairbanks Gold Dust, and free demonstrations of "Edison's Latest Wonders," Kinetoscope motion pictures and Talking Machine (wax cylinder) recordings.

The first kinetoscope parlor had opened April 14th, 1894 on Broadway in New York, and machines had arrived in Boston during the fall of 1894. But Edison records show that the novelty of the new devices wore off fairly quickly. The coin-operated machines were limited to one-person views, films often broke inside the machines, and the number of film subjects was limited.

. By the summer of 1895, attendance had dropped off. The populous Christian Endeavor conference in July 1895 was a golden opportunity for the Tremont Street Edison proprietors to suggest, "before leaving the city you should visit our parlor…and see and hear the Marvels of the 19th Century."

The citation is an important new addition to the NHF library, illustrating the social context of the first year of moving images in New England.

Stephen Kharfen of the Boston Public Library adds that the first projection of motion pictures in Boston took place on Monday, May 18, 1896 at the B.F. Keith Theatre at 547 Washington Street. This is confirmed in both *The Boston Globe* (p. 3) and *The Boston Herald* (p. 7) on May 19. Boston's first theater specifically for movies was the Theatre Comique which opened on Sept. 3, 1906, at 14 Tremont Row in Scollay Square. ■



Edison's Latest Wonders.

Call and see us. Admission free.

Exposing Racism: *Invisible* and *Maine Centennial, 1920*

When James Eric Francis showed ***Invisible*** to its producer, the Committee on Indian Relations of the Episcopal Diocese of Maine, "the room fell silent." On Indian Island, there was "roaring applause." At Portland Museum of Art on March 6, the response fell somewhere in between.

"This is a tough subject," said the Penobscot Nation historian, inviting questions from the more than 100 attendees. "It is hard to swallow sometimes."

The subject is racism. ***Invisible*** reveals that injustices against Maine's native communities are not just in the past. The hush that often follows is the sound of audiences confronting their complicity.

"***Invisible*** is a poignant film that defines the impact of racism on native communities over a long time," said Dorothy Schwartz, executive director of the Maine Humanities Council, which supported the NHF event at the museum. "It is very sobering."

NHF also showed an excerpt from ***Maine Centennial, 1920*** (John E. Allen Collection), which depicts Penobscots and Passamaquoddies at an encampment in Portland's Deering Oaks Park. "My father-in-law grew up in Portland and would have been just out of high school at that time," Schwartz said. "We were fascinated, my husband particularly."

Francis fielded questions on several subjects, including Maine's child protective practices. ***Invisible*** examines the case of two Maliseet sisters removed to foster care for dubious reasons. The case brought the Indian Child Welfare Act to the fore, Francis said, and a concerted effort is now made to place children with native caregivers.

Several teachers praised the video. Maine law requires that schools teach native studies. The Wabanaki Studies curriculum was discussed at NHF's 2004 Roundtable for educators. James Eric Francis, the Penobscot Nation Tribal Historian, may be reached at 207 827-4168. ■

Amateur film preservation in the context of the Association of Moving Image Archivists

1981

Human Studies Film Archives, Dept. of Anthropology, National Museum of Natural History, Smithsonian Institution, established. Pam Wintle collects and preserves amateur films as documentation of cultural and historical activities.

1982

Bob Brodsky and Toni Treadway publish filmmakers' manual, *Super 8 in the Video Age*. 1982-85 NEA National Services grants awarded to B & T to tour media arts centers to help small-gauge artists.

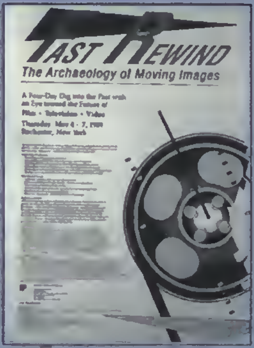
1984

The National Center for Film and Video Preservation established by the AFI and NEA. Stephen Gong and Gregory Lukow provide guidance on creating regional and specialist archives.

1985

An amateur industrial, ***From Stump to Ship***. 16mm restoration funded by Maine Humanities Council. In 1986 Northeast Historic Film founded. Cineric donates 35mm preservation 2002. NHF exhibits new print at the Library of Congress in 2003 and MOMA in 2005. In 2004 Janna Jones's article on the film in AMIA journal *The Moving Image*.

1989



FAST REWIND
The Archaeology of Moving Images

Fast Rewind: The Archaeology of Moving Images conference in Rochester, NY, panel on home movies includes filmmaker Alan Berliner and NHF's Karan Sheldon. Fast Rewinds organized by Bruce Austin at RIT in 1989, 1991, and 1993.

1990

Association of Moving Image Archivists (AMIA) emerges out of the Film Television Archives Advisory Committee.

East Anglian Film Archive Masters Course starts; David Cleveland founded the Archive in 1976—holdings include family and personal films and videos.
Photo courtesy Jane Alvey.

1991

The first annual conference of AMIA takes place in New York, there is an amateur film panel: Stephen Gong, Micheline Morisset, Karen Ishizuka, Pam Wintle.

Création à Paris de l'Association Européenne Inédits. (Unpublished, i.e. personal or amateur film)

1992

Formation of AMIA Amateur Materials working group. In 1993 name become [illegible] its interest group. Chairs: Pam Wintle, Karen Ishizuka, Micheline Morisset.

1993

Publication of the Report of the Librarian of Congress, *Film Preservation 1993: A Study of the Current State of American Film Preservation.* Written submissions from these archives focused on home movies: Japanese American National Museum, Oregon Historical Society, Northeast Historic Film

The US Holocaust Memorial Museum in Washington, DC, opens. Raye Farr developed exhibition videos; amateur film is part of the archival and interpretive record.

1994

Dr James Billington, Librarian of Congress, adds ***Zapruder Film*** (1963) to the National Film Registry. Other amateur titles on the Registry are added, in 1996 ***Topaz*** (1943-45), home movie footage taken at a Japanese American internment camp, and later these:
Cologne: From The Diary Of Ray And Esther (1939)
From Stump To Ship (1930)
Multiple Sidosis (1970)
Tacoma Narrows Bridge Collapse (1940)

1995

Publication of book, *Reel Families: A Social History of Amateur Film* by Patricia Zimmermann (from a 1984 Ph.D. dissertation). At the AMIA conference in Toronto her plenary, Democracy and Cinema: A History of Amateur Film, is part of the centennial of cinema series.

Publication of book, *Lovers of Cinema: The First American Film Avant-Garde 1919-1945*, by Jan-Christopher Horak in which he discusses earliest avant-garde filmmakers and also the Amateur Cinema League.

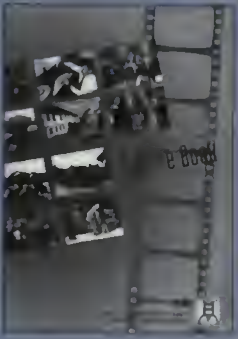
The National Film Preservation Act [illegible] reauthorizes the National Film Preservation Board (NFPB) for [illegible] years and creates the federally chartered [illegible] National Film Preservation Foundation. AMIA has a seat on the NFPB.

1996

AMIA Miami, Maryann Gomos from the Northwest Film Archive attends her first AMIA conference; helps start the Regional Audiovisual Archives interest group (RAVA).

1997

Fédération Internationale des Archives du Film (FIAF) conference in Cartagena, Colombia, symposium Out of the Attic: Archiving Amateur Film. *FIAF Journal of Film Preservation* preceded meeting with an Open Forum on amateur film and followed in 1998 with Jan-Christopher Horak's article about the symposium—on taking amateur cinema seriously.



Publication of *Jubilee Book, Essays on amateur film* by l'Association Européenne Inédits.

[illegible] W[illegible] & Tennessee Women's Film Preservation [illegible] [illegible] P[illegible] year, [illegible] [illegible] A[illegible] [illegible] L[illegible] *R[illegible]s n' Cotton* [illegible] W[illegible] [illegible]

National Film Preservation Foundation, charitable affiliate of the National Film Preservation Board, grants [illegible] Laboratory-Archive Partnership grants; recipients include [illegible]: *Groucho Marx Home Movies*, Northeast Historic Film: *Albert B[illegible] Home Movies*, Southern Media Archive: *Thomas C[illegible]*

1998

Getty Research Institute symposium organized by Karen Ishizuka, The Past as Present: The Home Movies as a Document of Record. Generation of book in press: *Mining the Home Movie: Excavations into Histories and Cultural Memories* edited by Karen Ishizuka and Patricia Zimmermann.

Big as Life: An American History of 8mm Films, Jytte Jensen, MoMA, and Steve Anker, SF Cinematheque, 1998-2001 exhibition and catalog.

AMIA Montreal [illegible] screening: The R[illegible] [illegible] Presenting a [illegible] P[illegible] of the T[illegible] Century.

The Reel Thing IX: Laboratory Technical Symposium Montreal, Toni Treadway presents 8mm ***Logging in the High Sierras*** (1939) and a sound 8mm film held by the Smithsonian Human Studies Film Archive, Native American dancing in New Mexico.

1999

NFPF [illegible] Treasures from American Film Archives, including amateur films from Japanese American National Museum, Minnesota Historical Society, National Museum of American History, Northeast Historic Film, West Virginia State Archives. The four DVD set is released in 2000.

First Orphans Film Symposium at the University of South Carolina, Saving Orphan Films in the Digital Age, organized by Dan Streible. A [illegible] for Home Movies with [illegible] and P[illegible] F[illegible].

Library of Congress and National Film Preservation Board fund AMIA-convened Roundtable on Small Gauge Film Preservation, hosted by Grover Crisp at Sony, to advance the US National Film Preservation Plan by collaborating on selecting and preserving amateur and small gauge film. *Photo courtesy Janice Simpson, AMIA*

2000

HOME MOVIES
ALAN K[illegible]

Publication of Alan Kattelle's book, *Home Movies: A History of the American Industry, 1897 – 1979,* currently selling on Amazon.com for $210 and more affordably at www.homemoviehistory.com

The Reel Thing X: Laboratory Technical Symposium in LA. Toni Treadway presents ***Topaz,*** Cinema's 8mm film to 35mm blowup; an excerpt of 1930s Czech home movies copied to PAL DigiBeta and thence to 35mm. William O'F[illegible] presents 9.5mm work including ***Hints,*** a Pathex film.

Timeline Continued on Page 10

Amateur film preservation timeline

Continued from Page 9

Small Gauge Film Symposium with four days of workshops, screenings, and presentations related to film of all kinds on small gauges in Portland, Oregon, as part of the AMIA annual conference.
Photo courtesy Janice Simpson, AMIA

AMIA's Small Gauge and Amateur Film interest group created to continue work begun by Small Gauge Task Force and Inédits interest group; chair, Snowden Becker.

2001

University of South Carolina
The Film Studies Program and Film Library present
Orphans of the Storm II
documenting the 20th century
an orphan film symposium
Columbia, South Carolina

Orphans II, Documenting the 20th Century, includes Nico De Klerk, Netherlands Filmmuseum, with Dutch East Indies amateur film, and panel with Melinda Stone on California Amateur Film Clubs; Karen Glynn, Mississippi Mule Race Movies; Andrea McCarty, Making *The Movie Queen*. Greg Lukow gives a paper on the history of the Orphan metaphor.
Photo courtesy Dan Streible

Home Movies and Pri[illegible] NHF's second annual symposium, presenters Patricia Zimmermann, Mark Neumann, Eric Schwartz, and Eric Schaefer. In the first year William O'Farrell, Chief of Moving Image & Audio Conservation at the National Archives of Canada, spoke on the Amateur Cinema League, with a 1939 Hiram Percy Maxim Memorial Award globe.

Karen Shopsowitz produces ***My Father's Camera***. www.nfb.ca/fatherscamera

Unseen Cinema: Early American Avant-Garde Film shows at Moscow International Film Festival and Whitney Museum of American Art; organized by Anthology Film Archives and Deutsches Filmmuseum.

L. Jeffrey Selznick School, Rochester, NY. Dwight Swanson lectures students on small gauge and amateur film and regional archives. The preservation school began in 1996; every year since 1997 an invited speaker from NHF lectures and screens amateur and regional film.

THE JOURNAL OF THE ASSOCIATION OF MOVING IMAGE ARCHIVISTS
THE MOVING IMAGE

The Moving Image, the AMIA journal, first issue. Edited by Jan-Christopher Horak; two issues per year. Many articles and reviews in the later editions relate to amateur, small gauge and regional film.

2002

New Zealand Film Archive exhibition, 8Super8 with 8mm and Super 8 cameras, projectors.

2003

First International Home Movie Day (sponsored by AMIA): meet film archivists, learn longevity benefits of film, see family films
www.homemovieday.com
HMD was organized in 2002 by Snowden Becker, Bryan Graney, Chad Hunter, Dwight Swanson, Katie Trainor

www.filmforever.org, a Website for home film preservation sponsored by AMIA, goes live. By Jean-Louis Bigourdan, Liz Coffey, and Dwight Swanson, edited by Bob Brodsky, Toni Treadway (www.littlefilm.org), David Cleveland, Robin Williams, East Anglian Film Archive.

Film History: An International Journal special issue, Amateur Cinema & Small-Gauge Film, edited by Melinda Stone and Dan Streible.

What Was That and Where is it Going?

This timeline is a first attempt to depict the development of the amateur film preservation movement within the context of the Association of Moving Image Archivists.

From sparse beginnings and a discouraging set of Nos—no funding, no large-scale commitment, no public or professional recognition—in the early 21st century we see a broader awareness of the cultural and historical value of amateur film.

Help and encouragement in advancing amateur and small gauge preservation came from long-time advocates and from new and unexpected corners. The picture today is bright.

From here two important things will happen: expansion of the sources and amount of funding to care for existing and new collections, and rigorous attention from as yet unengaged scholars and other beneficiaries of our work.

J.B.S. Haldane (1892-1964), a Scottish evolutionary biologist[1], described the phases of acceptance of scientific theory. We can laugh at its applicability to the notion that the film record of regular people is worthy of preservation, study, and enjoyment:

Phases of acknowledgment

1. This is worthless nonsense.
2. This is an interesting, but perverse, point of view.
3. This is true but quite unimportant.
4. I always said so.

---

[1] Thanks, Jennifer Sheldon.

Northeast Historic Film Members

Support from members is absolutely essential to our work. Please, if you are not already a member, or if you could possibly raise your level of membership, call 800 639-1636. Or enroll through our secure Website, www.oldfilm.org Click on "join."

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Ronald & Jeanne Russell
Peter & Ann Sheldon
Eric W. Stover
Samuel T. Suratt & Judith F. Hole
Tricia Welsch
David Westphal
Allene White

Households
Carter & Linnea Andersson-Wintle
Michael & Keri Aronson
Jerry & Sharon Austin
Mr. & Mrs. Robert R. Bellerose
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Weissman Preservation Center
Xaxakwetet Little Tree
Yale University Department
of Film Studies

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Northeast Historic Film Members

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Cecelia Ames
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James "Skip" Armstrong
Thomas M. Armstrong
David Ault
Harry R Bader
Prof. William J. Baker
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Thank you!

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Board of Directors

Paul Gelardi, Cape Porpoise, ME
President, F. Media, Kennebunk, a process development company specializing in plastic manufacturing and surface technologies.

Vice President
James S. Henderson, Harpswell, ME
Maine State Archivist, administrative head of the State Archives. Chairs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

Donna Loring, Richmond, ME
Tribal member of the Penobscot Indian Nation and held the position of the Nation's Representative to the Maine State Legislature for four terms. During the same time she also served as the Penobscot Nation's Coordinator of Tribal, State and International Relations. Sponsor of the state law, An Act to Require Teaching of Maine Native American History and Culture in Maine's Schools.

Martha McNamara, Orono, ME, and Boston, MA
Associate Professor of History, specializing in cultural History and the History of New England, University of Maine, Orono. Ph.D. in American & New England Studies, Boston University. President of the Society of Architectural Historians, New England Chapter. Maine Historic Preservation Commission member.

Treasurer
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Co-founder of Trio Software Corporation, and an independent property assessment consultant. Former staff producer and director at WMTW TV; studied film at George Eastman House.

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Owner Rosen's Department Store, Bucksport. Maine State Senator, member of Health and Human Services Committee. Member, Maine Economic Growth Council. Board member, Bucksport Regional Health Center.

Karan Sheldon, Milton, MA
Co-founder of NHF. Project manager, Digital Video Library Toolkit for Museums and Libraries.

Nathaniel Thompson, Cape Elizabeth, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Saco. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, DC
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929.* Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, Cinema Studies/Communications, Georgia State University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD. Resident Scholar at Library of American Broadcasting. Author of 12 books, e.g., *Who Owns the Media?* winner of the Picard Prize, *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Latest book, *The Coming of Sound*, Routledge. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Janna Jones, Ph.D., Assistant Professor, Department of Communication, University of South Florida, teaching cultural studies, cinematic culture and culture and community. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article, "From Forgotten Film to Formation of a Film Archive: The Curious History of From Stump to Ship," appeared in *Film History: An International Journal*, v.15, 2003. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past*. Tampa, FL. and Bucksport, ME.

Alan Kattelle, author of a history of amateur film, *Home Movies - A History of the American Industry 1897 – 1979*, and cinematographic researcher. Family roots on Monhegan Island, Maine. Hudson, MA.

Mark Neumann, Ph.D., Associate Professor in the Department of Communication, University of South Florida, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture. Tampa, FL. and Bucksport, ME.

William O'Farrell Former Chief, Moving Image and Audio Conservation, National Archives of Canada. Has served several terms as a Board Director for AMIA, advisor Chicago Film Archives. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

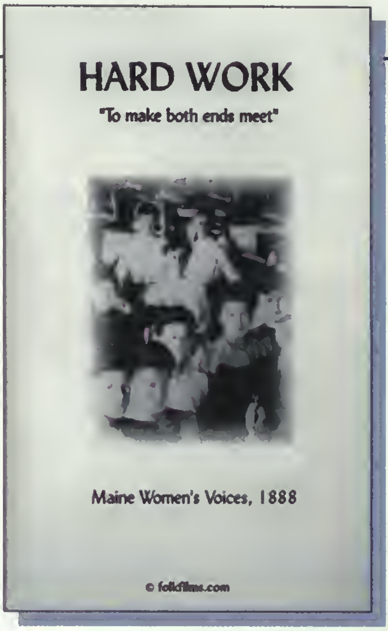
Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder & designer owner of Hollywood Vaults, an expert in the field of film and tape vaulting. Contributed to vault projects for Paramount Pictures, Eastman Kodak Co., The Cousteau Society, Survivors of the Shoah Visual History Foundation, Pearl Jam and Phish. Professional affiliations: AFI, SMPTE, ARSC, Society of Professional Audio Recording Services, Society for the Preservation of Film Music, SAA, AMIA, Material Handling & Management Society, International Facility Management Association, American Society for Industrial Security. Los Angeles and Santa Barbara, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

Distribution: *Hard Work*



Hard Work, an examination of the history of Maine women working outside the home in the late 19th century, has been added to our inventory of videos available for purchase.

Documentary filmmaker Jim Sharkey of Orono was inspired by an 1888 Maine State Bureau of Industrial and Labor Statistics survey assessing the working conditions for women in the state's shops and factories. The bureau hired Flora Haines, who spoke with women in the workplace and handed out over 600 questionnaires on health and safety issues, wages and work hours, sanitary conditions in the boarding houses, and other matters.

Hard Work gives voice to the stories collected by Haines. Women complain of being paid less than men while having the same rent and more expensive clothing and about the miseries of repetitive work in unsafe and unsanitary buildings.

"My health has failed in last four months, and my doctor says I must rest for two or three months or break down entirely," a shoe factory worker says. "How can I rest when I have not been able to save anything out of my wages? A woman's life is pretty hard nowadays, I think."

The documentary uses historical still photographs, contemporary footage of old factories, and interviews such as Carol Toner of the Maine Studies Department at Univ. of Maine, Orono. It was Toner who told Sharkey about the Haines report, which she has frequently used in her own research and writings.

"It's a rare treasure to find so many working women's first-person accounts from this era, combined with photos—all from Maine archives—that have not been widely seen before," writes Video Librarian magazine. "While centered on Maine (and to a lesser extent, the National Historic Park at Lowell, Mass.), the wealth of information related to women working in early industrial America is of national interest and should not be relegated to some local history ghetto." ($19.95, VHS, 59 min.)

Browse our catalog and order videos at our online store, www.oldfilm.org. Or call toll free from within the US., 800 639-1636.

MOMA Screening

Continued from Page 1

logging on the community, a charming yet wholly educational film like ***From Stump to Ship*** might never have been made," Morra said. "The wonderful collision of film preservation and community awareness has saved the unique footage of Alfred Ames and his logging camp colleagues from being relegated to a local myth."

A Signature Project

From Stump to Ship is, of course, the restoration project that led to the founding of NHF. The 28-minute silent film was created in 1929 by Ames, the president of the Machias (Maine) Lumber Company, with the help of a friend, Dr. Howard Kane. They meticulously recorded the labor of woodsmen and horses with Ames' 16mm moving picture camera.

In 1985 David Weiss and Karan Sheldon took on a restoration of ***From Stump to Ship***, which had been donated to the University of Maine by the Ames family 14 years earlier. Maine humorist Tim Sample performed the voice-over, using Ames' original script.

The film made its debut in the fall of 1985 before an overflow crowd; 8,000 people would see it over the next five months in a tour organized by Karan Sheldon with David Weiss, Henry Nevison, and humanities scholars (funded by the Maine Humanities Council and Champion International). The experience led Weiss and Sheldon to found NHF the following year with support from scholars and archivists.

MoMA is screening the gorgeous 35mm print of ***From Stump to Ship*** made by Cineric film laboratory in New York as part of Balazs Nyari's donation of preservation services to NHF. The print was unveiled at the Library of Congress in 2003 at a celebration of the naming of ***From Stump to Ship*** to the National Film Registry. (For more about Cineric's continuing generosity, see the Executive Director's Report.)

Tickets are $10 general, $8 seniors, $6.50 students, and can be purchased after 1 pm day of screening both at the museum and online, www.moma.org. MoMA members may reserve up to a week in advance.

About the Series

To Save and Project, co-curated by Leigh Goldstein, Steven Higgins, Josh Siegel, and Anne Morra, runs at MoMA from May 26-June 20. ***From Stump to Ship*** is part of a program called Neighborhood Watch, curated solely by Morra and intended to underscore the importance of preserving regional films.

Neighborhood Watch includes ***Rose Street Edinburgh*** (1956), directed by Margaret Tait and preserved by Scottish Screen Archive, Glasgow; ***Venezia minore (Smaller Venice)***, (1942), directed by Francesco Pasinetti and preserved by Istituto Luce, Mediateca regionale del Veneto, Italy; and ***The City*** (1939), directed by Ralph Steiner and Willard Van Dyke, and preserved by MoMA.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes at a time. A $5 shipping charge applies.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ **Individual Member, $25** per year. All benefits listed above.

☐ **Educator/Student Member, $15** per year. All benefits listed above for teachers, homeschoolers and students at any level.

☐ **Nonprofit Organization, $35** per year. All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ **Household Members, $50** per year. All benefits listed above apply to everyone in your household, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Associate Members, $100** per year. All benefits listed above, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Corporate Membership, $150** per year. All benefits of Associate Membership.

☐ **Friend, $250** per year. All benefits listed above, plus 2 VIP passes to any Alamo Theatre event.

☐ **Patron, $1,000** per year. All benefits listed above, plus 4 VIP passes to any Alamo Theatre event.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

If you would like more information about our Membership programs Email bill@oldfilm.org or Phone 800 639-1636.

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Gift Membership

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The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org.

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2005 Northeast Silent Film Festival August 5-7

The Films of John and Francis Ford

By Rob Nanovic

This year's festival features the films of Maine natives John and Francis Ford. Before becoming a star director, John followed his older brother to Hollywood where Francis offered him his first opportunities in the business as a laborer and stuntman.

The festival opens on a light note with a Douglas Fairbanks comedy ***Wild and Wooly***, while the weekend features John's ***3 Bad Men*** and ***The Iron Horse***, and ***The Cruise of the Hellion***, starring Francis. The festival will also include episodes from the serial ***Lucille Love, Girl of Mystery***, in which John reportedly doubled as his brother. 35mm film prints from the Library of Congress and the Museum of Modern Art with musical accompaniment by Glenn Jenks, Clayton Smith and the Bon Ton Orchestra, and Paul Sullivan.

Friday, August 5

Wild and Wooly

(John Emerson, US, 1917.) A comedy starring Douglas Fairbanks as Jeff Hillington, a rich railroad heir fascinated with life in the Wild West. When Hillington makes a business trip to Arizona, his father (Walter Bytell) arranges for the town to be disguised to look like the 1880s, complete with Indian raids and holdups.

Saturday, August 6

3 Bad Men

(John Ford, US, 1926.) Three outlaws come together to protect Dan O'Malley (George O'Brien) and his southern girlfriend (Olive Borden) from a corrupt sheriff. A mixture of comedy, romance, drama, and action, this was Ford's first film shot in Jackson Hole, Wyoming, and would be his last western until ***Stagecoach*** in 1939.

WILLIAM FOX
PRESENTS
THE IRON HORSE

The Iron Horse lobby card from the collections of NHF. This advertising material was found under the floor at a The Priscilla, a Lewiston, Maine, cinema where it had been used as insulation.

The Cruise of the Hellion

(Duke Worne, US, 1927.) Young Jack Harlan (Donald Keith) is shanghaied and finds himself aboard the Hellion with a brutal crew and a drunken captain. When the crew mutinies to capture the ship's cargo, Harlan is thrown into the middle of the conflict. Francis Ford stars as the loyal old seaman, "Peg-leg."

Sunday, August 7

The Iron Horse

(John Ford, US, 1924.) Ford's first great success tells the story of the race between the Union Pacific and the Central Pacific to lay down the tracks for the first transcontinental railroad. George O'Brien plays Davy Brandon, a Pony Express rider who escapes from an Indian raid on the new rails, and goes in search of his father's murderer.

Films to be preceded by episodes from the serial ***Lucille Love, Girl of Mystery*** (Francis Ford, US, 1914).

For festival passes, call Bill Phillips at 207 469-0924 or email bill@oldfilm.org

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MOVING IMAGE REVIEW

Looking up at bricks over the Alamo Theatre entry. Photo by Rob Nanovic.

The Alamo Theatre: Eyesore or Asset?

Since reopening as a community cinema in 1999 it is fair to say that the Alamo has been both an asset to the area and an eyesore. Lately, patrons have been suggesting it is time to replace the temporary plywood floor. When you wear out a "temporary" floor, you know it's time to get busy. Our unfinished renovation includes strings of construction lights in the lobby, a hazardous crumbling brick façade, and plastic-covered windows.

Yet despite the unfinished and unrestored aspects of the building, the auditorium inside the Alamo has been a significant positive addition to the community. Town Manager Roger Raymond is full of praise, "They provide a tremendous local service by making the theater available for civic events. It has also given a real boost to the cultural life of the town. Everyone is very proud of the success of Northeast Historic Film."

Don Houghton, editor of the Bucksport ***Enterprise*** agrees, saying, "Hiring local high school students to work in the theater is a real service. For many kids, it's an introduction to the world of work. NHF did a first-rate job in salvaging the old building, which is one of several factors that sparked a renaissance in Bucksport. They built a state-of-the-art repository that competes with anything on the East Coast. The lobby has a way to go but to the organization's credit, they decided not to do it halfway. So far, the community has stretched to make it happen and I expect our community will dig deep to finish the job."

The puzzle pieces are starting to fall into place. The Town of Bucksport has given us the chance to apply for funding to renovate the façade. We will hear if our application is funded by year's end; even if successful we need to raise a one-to-one match. The cost of the façade renovations will exceed $100,000.

Our plans are straightforward and consistent with the scale and historic nature of the downtown. In addition to extensive repairs of the brick façade, we will have new, energy-efficient, low-maintenance windows that replicate the original design. Recessed, back-lit mahogany poster cases will be installed on either side of the front door alcove, attracting attention to events in the theater. The addition of a classic neon sign at the top of the existing marquee will add light and an aura of excitement to the façade and to Main Street.

Even more ambitious will be the transformation of the first floor into a museum. The experience of coming to the Alamo for a movie will remain the same, except you will be walking on a nice floor surrounded by interesting exhibits. The big difference will be that the Alamo will be a worthwhile destination even when we aren't showing a film.

The museum will display the amazing collection of motion picture equipment recently donated by Alan Kattelle, as well as other technology, still images, and ephemera in our collections. We expect to attract an additional 20,000-30,000 visitors annually.

It will take many contributors to make these important improvements. We're confident that we will be successful. It will require help from the Bucksport community, businesses (we have excellent named-gift opportunities), foundations, and the members and supporters who have helped NHF survive and grow for its first 20 years.

May 19
Join us for our annual program at the Portland Museum of Art, see Page 11.

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David S. Weiss, executive director
Marcia Gronewold Sly, writer
Karan Sheldon, managing editor
ISSN 0897-0769.

E Mail info@oldfilm.org

Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

It's been 20 years since the experience of working on ***From Stump to Ship*** for the University of Maine inspired us to found the film archives. The Conservation Center is fully operational, the cinema is thriving, and Northeast Historic Film offers services in alignment with our mission to collect, preserve, and make available moving images of interest to the people of New England.

When Northeast Historic Film purchased the Alamo Theatre building in 1992, Bucksport's Main Street was a ghost town with vacancies hovering around 50 percent.

We are proud to have been a part of a renaissance of the town, now in relatively good economic condition with no vacant storefronts from School Street to McDonald Street. In the coming years we hope to play an important role in helping Bucksport get to the next level as we enhance the appearance of the Alamo and start to attract people to the planned moving image museum (see Page 1).

Attendance up 20 Percent

This year, in response to audience demand, we've adopted a new booking policy with a majority of films now first-run features. Running current hits, which can be booked at most just week ahead, has changed the way we let the public know about the movie schedule.

Instead of mailing calendars once a month, we now use the marquee, our Website, newspapers, and e-mail to patrons. Since the switch to "just-in-time" booking, attendance is up nearly 20 percent! This rise in ticket sales is at a time when nationwide, cinema attendance is flagging.

Alan Kattelle, right, discusses his camera and projector collection with the NHF board. Also shown are Jim Henderson, Toni Treadway, Richard Rosen, Paul Gelardi, and Pam Wintle.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing of technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

The new booking approach offers us added flexibility in accommodating community events and responding to special requests. According to the terms of our partnership with the town, we reserve the space for a number of town-sponsored and school events. Our auditorium is also available for rental and has hosted weddings, bar mitzvahs, statewide Girl Scout gatherings, standup comedy, and *Crossing the Boulevard*, a New York-based multimedia show.

Suzi Leeman, director of a local performance troupe, the Riverbend Players, is ecstatic about being able to mount shows at the Alamo. She finds the theater "perfect for an amateur group because the acoustics are really good and voices carry well. And it's comfortable year-round. Our vaudeville show last year featured our local veterinarian, John Hunt — he's a scream! We turned people away, and plan to expand to two nights for next summer's show, *Vaudeville with a Modern Twist.*"

Web Upgrade

If you've visited our Website recently, you may have noticed that it has a different look. During 2005, NHF worked with Autograff, a Blue Hill company.

Our objectives were to make immediately clear the mission of the organization and to simplify the choices available to visitors to www.oldfilm.org. The moment you land at the front page, content-relevant images direct you to choose one of four basic channels: NHF collections including the Online Collections Guide funded by the Davis Family Foundation; a guide to NHF's services; an online store for borrowing or buying videos; and a membership page with simplified procedures for making donations to NHF online.

For those who are interested in what's playing at the Alamo, a new logo guides you to the next feature film. Clicking on the film title reveals showtimes, a synopsis, ticket prices, and links to more information.

Autograff has worked on the structure of the site to clean up its functionality. A database-driven site, www.oldfilm.org is based on Macromedia's ColdFusion. Search functions have been rearranged and the online inventory and ordering systems have been aligned. It is now easier for customers to determine whether a video is available, then follow steps to obtain copies.

Our relationship with Autograff has included training for staff, so that we can better update the site's content. This results in substantial savings of time and dollars. Plus, staff members are able to be creative and responsive to day-to-day needs.

We appreciate the crew at Autograff, especially designer Richard Merrill and programmer Jim Picariello.

Weiss

Cold Storage Open for Business

Vault shelving, second floor. Photo by Rob Nanovic.

The Cube—NHF's three-story Conservation Center—is fully functioning, with collections stored on all three levels. As NHF enters a new phase of institutional maturity on its 20th anniversary, it's appropriate to reflect on how we got where we are, and what the opening of the Conservation Center, one of a handful similarly equipped in the world, represents.

In 1992 when NHF acquired the 1916 Alamo Theatre, the NHF collections, the study center, and administrative offices had a brick home with room to develop archival storage and a small screening room. However, citizens of Bucksport wanted an organization with a film-related mission to return the space to its original purpose: showing movies.

As Executive Director Weiss puts it, "It was an 'aha!' moment. We knew that NHF and the community could benefit together from a plan that would use the space efficiently." That meant turning what was once a single 600-seat auditorium (long since carved up) into two stories. The first floor would house a fully accessible cinema seating 125, with administrative offices and study center above.

What about the collections vault? Back to the drawing board. At a conference of the Association of Moving Image Archivists, Weiss presented a plan to create a basement vault. The plan was discussed and determined to be unworkable.

Next, conceptual design work began in earnest on a two-story addition to the Alamo, estimated to cost $600,000 to $800,000. As the architectural program began to emerge from discussions, it seemed to be trying to accommodate so many needs that storage of collections was being displaced. On the advice of architect and NHF board member Terry Rankine, the list was reordered, with storage as the first priority.

Once the conceptual design was firmly established, a team from NHF traveled to California to visit Hollywood Vaults. The founder and owner of the Vaults, David Wexler, became a mentor to NHF's project. Using the Hollywood Vaults model, the design team decided that the way to achieve the greatest efficiency of space in the vault's interior was to simplify and employ right angles.

In order to make maximum use of the allowable footprint, it was decided to stack the vaults three high. Now the remainder of the design program could be fit between this cube of vaults and the Alamo.

Building such a specialized facility in Downeast Maine proved to be a challenge, with rigorous construction standards imposed by the requirements for temperature and moisture control.

Continued on Page 7

Space Available for Your Moving Images! The Cube At a Glance

- 27,000 cubic feet climate-controlled with conditioning room, collections processing space, technical services area.
- Located in Bucksport, Maine, on the Penobscot River, 30 minutes from Bangor International Airport and two hours up the coast from Portland.
- Custom-built of concrete and steel, code-compliant to all loads: seismic, wind, and snow.
- Vault floors and floor-to-ceiling shelving designed to support 350 pounds per square foot.
- Sub-freezing first floor: 25 degrees, 30 percent humidity.
- Cold storage, second & third floors: 45 degrees, 25 percent humidity.
- Vault environment continually monitored using Image Permanence Institute software.
- Continuous air filtering system using charcoal and HEPA filters.
- Inergen, an environmentally friendly fire-protection system.
- Automatic steel security doors.
- Link to the Alamo Theatre via public access from parking lot, green room for performers.
- Partners, the Archival Storage Consortium: Harvard University Film Archive, National Center for Jewish Film/Brandeis University, Maine State Archives, Raymond Fogler Library/University of Maine, Edmund S. Muskie Archives/Bates College, the Seymour Papert Institute, and Belfast Historical Society.
- Database maintained to track collections.
- Groundbreaking June 2002; building completed 2003.
- Anonymous $1 million campaign gift earmarked for Conservation Center.
- National Endowment for the Humanities $500,000 Challenge grant for endowment and Conservation Center.

Media Storage Rates

Rates for storage of your materials in the Northeast Historic Film Conservation Center are based on volume. The number of cubic feet may be reduced by efficient rehousing.

Storage Space Rates
cubic foot/month

in cubic feet	45° Storage	25° Storage
up to 3	$15.00	$30.00
4-9	$4.00	$8.00
10-24	$3.50	$7.00
25-49	$3.00	$6.00
50-99	$2.50	$5.00
100-249	$2.00	$4.00
250-499	$1.75	$3.50

Nonprofit organizations are eligible for a 15% discount on rental fees.

COLLECTIONS: Annotation, Capturing the Context

Four young women in pigtails and pinafores cavort on a broad lawn on a summer day. These are compelling images, to be sure. But what do they mean? Who are these people, and what are they doing? Who captured these images on film, and why?

The reels of mostly silent amateur film and home movies held by families, historical organizations, libraries, and film archives like Northeast Historic Film are of limited value without an understanding of the context of the images. As time passes, our chances to gain insights into the meaning of these historical documents dwindle as those familiar with the people and activities depicted age and pass on.

An important aspect of NHF's mission is to make films fully accessible to the public. This includes gathering historical notes and other contextual materials for the films in the collections in our care, helping people with annotation of their own collections, and making films available to scholars for further research.

A recent project is the production of ***Keyes Fibre Company Groundwood Mill Operations***, a 30-minute industrial film transferred to DVD with narration by the filmmaker, LeRoy L. Goodine (see Distribution, Page 6). Mr. Goodine made the film in 1952 when he was an employee of the company's Shawmut, Maine plant. He was prompted to consider its historical value when his son, Jim, shared some NHF videos with him. In early 2005, Jim contacted us regarding preservation. Inspired by ***From Stump to Ship***, Goodine offered to supply narration to the film. Both father and son are delighted that the film might find an audience, and that it has risen from obscurity to become a permanent record of Maine's economic history.

Preserving the context of a moving image opens filmic documentation to further use and interpretation. Raymond Cotton's 8mm film, ***Time Marches On***, is the subject of research by NHF advisor Mark Neumann. A professor of communication at the University of South Florida with a special interest in home movies, Neumann has been intrigued by the film and its creator.

Cotton was a grocery store owner and major figure in the small town of Hiram, Maine. In addition to being a blueberry farmer and volunteer fireman, he was the town clerk for fifty years and Raymond Cotton became the historian for the local historical society.

Between 1935 and 1939, he used his movie camera to document life in and around the town. Cotton chronicled such events as the September 1938 hurricane, World War I veterans marching in the 1938 Memorial Day parade, the volunteer fire department's training drills, and the annual Coon Hound Field Trial.

Time Marches On was transferred to video in the 1980s with added voice-over narration by Cotton. Portions of Cotton's film were introduced to participants in NHF's 2004 Summer Symposium in Michael Aronson's presentation. Hiram Historical Society member Paula Bedell had delivered Cotton's original films to NHF.

Prof. Neumann has interviewed Hiram Historical Society members as well as its curator, Hubert Clemons, whose own home movies are also at NHF. "Amateur Film and Rural Imagination," an essay co-written with film scholar Janna Jones and due for inclusion in a book called *Cinematic Countrysides*, published by Manchester University Press, includes a discussion of Cotton's films. In it, Neumann and Jones write, "***Time Marches On*** helps us to understand how the amateur filmmaker's camera penetrated the habits and local knowledge of rural life during the 1930s. Patterns of life that had been understood and negotiated only through conversation, the local paper, and photographs could now be understood through moving images."

NHF's preservation work on Raymond Cotton's films continues. As we go to press, selections from the original movies are being sent to Cineric, where they will be blown up to 16mm. This is part of an ongoing relationship with Cineric, a New York film post-production facility whose owner, Balazs Nyari, has donated $15,000 in preservation work to NHF.

ANNOTATION:

by Bob Brodsky, www.littlefilm.org

Once you have your home movies on video or DVD, recorded comments will ensure that you and future generations know what you are seeing.

Equipment & Setup

Use a MiniDV camcorder placed on a tripod or lying on a towel on a table in the center of a group and pointed at the TV to record the scenes people are talking about.

For one narrator, use a clip-on lavalier mic (available at Radio Shack) plugged into the camera; for a group, use the microphone built into the camera and ask the soft-speaking folks to sit nearer to the camera.

Continued on next page

The Encyclopedia of New England has been published by Yale University Press. Our favorite book jacket blurbs begins, "What took so long?" The encyclopedia contains entries on New England moving images including "Boston in Film" by NHF advisor Eric Schaefer, "New England in Feature Film" by co-founder Karan Sheldon, and an entry on Northeast Historic Film.

Photo of Roy Goodine, courtesy Jim Goodine.

Tips on Recording Family Voices

Remove ambient noisemakers; unplug the refrigerator, turn off cell phones, and disconnect the landline telephone while you're recording.

Interview Subjects

Don't wait for the next family reunion; get your speakers lined up and go to them.

Choose narrators who were in or around the events or who are closely related.

If possible, send the interviewees a VHS or a DVD of the movies in advance of the recording session.

Make this venture as much fun as possible; set folks at ease by assuring them they are not on camera, just their voices.

Avoid noisy beverages and food (no ice or celery)!

Review the footage yourself several times before you meet.

Figure out your questions, but don't read them from a list.

Start the camcorder as much as a half-hour before showing the movies to get folks used to talking and hearing one another's voices.

Plan to use up to three times as much MiniDV tape as the length of the movies so that you can leave it running as people tell their stories. Pause the video on screen if necessary.

Wrapping Up

Label the MiniDV tape as completely as possible: the date of the annotation, who spoke, their address, phone number, address, e-mail, their relationship to the material in the film, who produced the annotation.

Read the date, location, and participant details at the beginning of each tape.

Store the tape of annotation with the movies in breathable container.

Transcribe the notes and store a version with the original film.

Always! Label all containers. Store film and video in a cool dry place, never against an outside wall or near a chimney, water, or heating pipes. It's best to store originals and copies in different households to prevent catastrophe.

Partnerships: Maine State Archives

In 1996, we began a project with the Maine State Archives with NHF under contract to work on the Archives' moving image collections.

According to Maine State Archivist Jim Henderson, "The other options were to 1) do nothing and watch the film and tape media degrade beyond rehabilitation, or 2) establish an expensive moving image preservation program in-house. Since budget cuts have already eliminated our only paper conservator, the latter option was not likely to be funded by the legislature."

The Maine State Archives (MSA) is the repository for all official Maine state government records considered to be permanently valuable—nearly 100 million records. Among these are court records dating from 1639, all bills introduced in the Maine Legislature since statehood in 1820, and modern State department records, including photographs, film, audio and videotape, microfilm, electronic and digital media.

The Archives must identify, preserve, and provide access to records of permanent value. Most records are slated for ultimate destruction, but about five percent are retained. No government records may be destroyed without authorization by the Archives.

The National Picture

More than a decade ago, the Maine State Archives, along with other state archives around the country, began to consider the best practices for preserving and providing access to the growing body of technology-dependent records: moving images, sound recordings, and computer-dependent data. Often the most efficient approach is to contract with those organizations that have the relevant expertise, equipment, and processing space.

NHF worked with the State Archives to craft a plan to systematically evaluate, re-house, catalog and make access copies of this vast resource.

The project started small with a single box containing 79 reels of film from the Maine Department of Agriculture. By the end of 2005, hundreds of thousands of feet of film and nearly 1,000 videotapes will have been worked on. Funding for the project has come from the Maine State Archives and the National Endowment for the Humanities, which awarded NHF a Preservation grant for work on several projects.

At Home in Cold Storage

As a member of our Storage Consortium, MSA is taking advantage of NHF's cold storage facility to prolong the life of the moving image records (see Cold Storage, Page 3). NHF is working with MSA to identify film and video for permanent retention, with a selection to be copied for public access.

The MSA's collections from many State departments include material created for many purposes over the last 70 years and transferred to the Archives. Among more than 200 16mm titles are ***Land of Remembered Vacations***; ***Part-time Farmer***; ***Maine Sardines, Downeast Style***; ***Biography of a Fish***; ***Ferry Hopping the Offshore Islands***; ***Nixon, as Vice President, Visiting Bangor***; and ***Apples Away***. A listing with subject links is posted on the MSA website, www.maine.gov/sos/arc/archives/movies/movindex.html.

Although it's been in the works for nearly 10 years, the project is nowhere near completed. "The state is a many-headed beast and every time it looks like we have the end of the job in sight another load of material is found and sent in. It's actually a good thing because the collection is increasing in scope and value as it grows," said NHF Executive Director David Weiss.

What's next? We will continue to work together to process the film and videos as they come in, preserving original material and making distribution copies. The next effort will be to begin focusing on ways to digitize portions of the material to ensure its availability for students in schools, researchers worldwide, people living across the state, and homesick New Englanders.

Distribution

Keyes Fibre Company and Earliest Massachusetts Films

Keyes Fibre Company
Groundwood Mill Operations
DVD
Films
1897-1907

Two new video releases premiered in the Farm Museum at the Fryeburg Fair, October 2 – 9, where each year NHF showcases videos of life in New England.

Keyes Fibre Company Groundwood Mill Operations shows the operations of the mill in the early 1950s. Filmed in 8mm color by mill employee LeRoy L. Goodine in 1952, the film follows the process of turning logs into pulp. From the groundwood mill, the pulp was shipped to the Keyes Fibre Company moulding mill in Waterville, Maine, where it was turned into paper tableware.

In 2005, NHF worked with Goodine on the addition of narration (see Annotation, Page 4). Goodine's comments supply detailed descriptions of the groundwood process, as well as the identities of workers shown in the film.

$14.95, DVD and VHS, 30 min.

Earliest Massachusetts Films 1897-1907 is a collection of short films on a range of subjects. Spanning a decade around the turn of the last century, the films chronicle scenes of city life in Boston with transportation including sleighs, electric subway cars, the railroad; military and political events; work and recreation of the day.

Boston historian Anthony Sammarco comments on the films, and musical accompaniment is by Paul Sullivan.

Historical background was provided by Stephen Kharfen of the Boston Public Library, who says, "This compilation of 21 of the oldest surviving movies of Boston and the Commonwealth preserves scenes of everyday life for your enjoyment and study."

$19.95, DVD and VHS, 60 min.

Home Movie Day at Maine Historical Society

> *Saving our film heritage should not be limited only to commercially produced films. Home movies do not just capture the important private moments of our family's lives, but they are historical and cultural documents as well. Consider Abraham Zapruder's 8mm film that recorded the assassination of President Kennedy or Nickolas Muray's famously vibrant color footage of Frida Kahlo and Diego Rivera shot with his 16mm camera. Imagine how different our view of history would be without these precious films. Home Movie Day is a celebration of these films and the people who shot them.*
>
> – Director Martin Scorsese

Home Movie Day is a worldwide celebration of amateur films and filmmaking. Held annually on the second Saturday in August, Home Movie Day events provide opportunities for the public to learn more about their own family movies, how to care for films, and how amateur film has helped to capture 20th century history.

On August 13, NHF joined with Maine Historical Society in Portland to host Home Movie Day. This collaboration succeeded in producing the best turnout yet for Maine's Home Movie Day, which NHF began sponsoring in 2003. The day-long, free event attracted a steady stream of people to the Earle G. Shettleworth, Jr. Lecture Hall, including more than a dozen who brought home movies for screening.

One woman arrived with a suitcase filled with family films. Archivists from NHF were on hand to inspect, repair, and screen the films, first making sure that each reel's condition allowed it to be projected safely.

Home Movie Day pix on Page 14

While the theme of the day was preservation, it was also an opportunity for people to see their films on screen. Home movies from the 1920s to the present were shown. Most of the films were 16mm, the amateur film format introduced by Kodak in 1923. Highlights included lakeside vacations in Maine in the 1920s, 1940s color footage of Southwest Harbor, and Korean War footage onboard a battleship, complete with a brawl between sailors. NHF staff filmed the event, of course!

Teaming up with Maine Historical Society heightened the public's awareness of Home Movie Day and served to underscore the historical importance of amateur film. In 2006, NHF hopes to reach out to a broader cross section of the community by providing additional venues in more remote areas of Maine, as well as expanding on the event at the Historical Society. Stay tuned for information on the venue nearest you!

Volunteers are always needed—to find out how you can help, please contact NHF Collections Manager Rob Nanovic at rob@oldfilm.org or 207 469-0924.

- Transferring home movies to videotape or DVDs is a practical move for repeated viewing, but the original films will last much longer than video.
- NHF collects home movies of regular people—not just celebrities and major events.
- Home Movie Day is an annual international celebration of amateur film www.homemovieday.com
- Practical preservation tips www.filmforever.org

Cold Storage

Continued from Page 3

As Weiss puts it, "Water is a big issue. We needed to find a way to create an impenetrable roof. The building has what is essentially a huge rubbery lid."

Costs escalated. Along the way, however, an angel had appeared—an anonymous Bangor donor who pledged $1 million to the project. The National Endowment for the Humanities awarded a $500,000 challenge grant to be split between the construction costs and an endowment fund for future maintenance and operations. We have maintained steady progress on fundraising.

The first phase of the Conservation Center construction was completed in little more than a year, with the NHF collections moved from the temporary Alamo Theatre vault to the Cube's second floor in November 2003. Finishing the remainder of the building was undertaken in stages. We aren't relaxing quite yet, though. There's more to be done, as we now turn back to concentrate on further improvements to the original Alamo building.

High Quality Long Term Storage

The only climate-controlled media storage facility of its kind in the Northeast, the Conservation Center offers storage rental to institutions and individuals with high-quality storage needs.

The collections of the seven organizations comprising the Archival Storage Consortium, as well as NHF's own collections and those of future occupants, will be given significantly longer lifespans through the protection against deterioration offered by cold storage. This project, ambitious as it seemed at the outset, has helped to establish NHF as a major presence in the field of moving image archives. It is a very real step toward preserving our shared culture for the education and enrichment of generations to come.

Symposium 2005, Amateur Fiction Films

By Guy Edmonds, excerpted from "A Letter from America" to his 9.5mm colleagues.

I am writing this in a beautiful wood-shingled house overlooking Penobscot Bay on the coast of Maine, in the northeast of the United States. I am here for a month to learn more about the distinctly go-ahead organisation, Northeast Historic Film, an archive founded in 1986.

I have begun my stay by attending their sixth annual Symposium, which this year concentrated on amateur fiction film. We have had two days of presentations, not just of the films, but importantly also of the contexts in which they were made.

The 60-odd delegates came from all parts of the US and Canada and varied in age from their 20s to 80s. Notwithstanding the eminent presence of veterans such as Alan Kattelle, author of the impressive tome, *Home Movies: A History of the American Industry, 1897-1979*, my chief impression of the two days has been of the energy and enthusiasm of a youthful band of archivists and researchers that are actively and professionally engaging with the films.

Robbins Barstow gives his Tarzan call. Photo by Bob Brodsky.

August 13 this year will be the third annual day celebrating all things home movie and will contribute further to raising public awareness in the importance of these films. Having myself organised the UK's first Home Movie Day at the Cinema Museum, last year, I was personally gratified to meet the 'gang'.

Two of the films presented were HMD discoveries and I hope you'll excuse the self-promotion when I note that one of these came from the London event. Tony Dowmunt is now a lecturer at Goldsmith's College but in 1962 when he made ***The Sheep*** he was a disaffected 13-year-old scout living in Sussex. His fascinating presentation explained how his central role in the film was inspired by his personal identification with the eponymous hero of David Lean's ***Lawrence of Arabia***.

Often it is said that the interest in such films must be limited to the family and friends of those involved. It is certainly true that for the Barstow family their amateur ***Tarzan*** film made in 1938 has provided many hours of fun over seven decades and created a bond which kept the young brothers who made it close. But it is also true that their film and their own 1974 remake of it can be engaged with by complete strangers as enlightening appropriations of the popular culture of both Edgar Rice Burroughs' novel and the Johnny Weissmuller films of the 1930s.

Other highlights included Alfred Hitchcock's home movies shot whilst still in Britain but now preserved at the Academy Film Archive in Los Angeles and a wonderful film of the R100 airship flying to Canada, which its maker had been inspired to dramatise into a sci-fi psychological fantasy.

9.5mm was represented at the gathering, though only by some copies of films which I brought over from the Smalfilmmuseum in the Netherlands.

One of the recurring themes in the archivists' endeavours was the difficulty in persuading people that the films in which they had been involved had the potential to be truly interesting, but this is vital work if the all-important contexts are to be preserved along with the films. In these days of digital video it is quite a simple matter to append such additional information to a DVD release of a home movie or an online archive catalogue entry.

Plans are underway for the 2006 Summer Symposium, July 20-22, The Working Life. See Page 16.

Papers are at http://www.oldfilm.org/nhfWeb/ed/Symposium2005.htm

Technical Services: Phillips House Home Movies

The federal Institute of Museum and Library Services and Essex National Heritage Commission provided funds for the restoration of films owned by the Stephen Phillips Memorial Trust House in Salem, Mass. The 16mm films were shot in the 1920s through the early 1940s and portray several generations of the Phillips family.

Stephen Phillips (1907-1971) was the great-great grandson of 18th century sea captain Stephen Phillips, who sailed the world during Salem's "Golden Age of Sail." Like his uncle, James Duncan Phillips (1876-1954), the younger Stephen Phillips enjoyed making home movies, beginning while he was a student at Harvard. Although poor health prevented him from becoming an archaeologist as he had intended, he maintained an interest in history and historic preservation throughout his life. In his will he instructed that his parents' Salem home and its collections, including the film collection, be maintained as a museum.

The film collection, more than 22 hours of footage, is divided into three sections: the Stephen Phillips collection, the James Duncan Phillips collection, and the professional films.

Courtesy of the Stephen Phillips Trust House Salem, Massachusetts.

The Stephen Phillips collection includes footage of undergraduate life, trips in Europe and the western U.S., family and friends vacationing at Lake Sunapee, and domestic life. Of particular note are films from the 1930s shot when Stephen stayed in a "cure cottage" at a tuberculosis sanitarium at Saranac Lake, New York.

James Duncan Phillips and his wife traveled widely, in the 1920s adding home movies to the photographs and extensive journals of their trips. More than four hours of film cover the Phillips's African trip from Cape Town to Cairo. Other footage from the 1920s and 30s chronicles trips to England, Wales, Europe, the Mediterranean, and the United States. Two films depict leisure activity onboard cruise ships. Later movies capture weddings, the Topsfield Fair, Chestnut Street Days, and a reenactment of the crossing of the *Arbella*, on which the Phillips' ancestor, Reverend George Phillips, sailed from England in 1630.

The professional collection contains commercial films popular in the 1920s and 30s sold for showing in private homes. It probably belonged to James Duncan Phillips and includes Burton Holmes travelogues, Castle Films productions, and Kodak Cinegraph films of travel, news, and natural history.

The IMLS grant partially funded NHF's conservation work on 199 reels of film, the condition of which varied greatly. After inspection and cleaning, the film was re-housed with archival cores and cans. With funding from ENHC, BetaSP master copies of 193 of the films were created (five were not transferable due to shrinkage, and one was still unprocessed).

NHF Knowledgeable and Patient

According to Phillips House Collections Manager and Registrar Megan MacNeil, "NHF staff were extremely knowledgeable and patient, from showing us the process the film would be put through to working with us to satisfy the terms of the grants. DVD viewing copies allowed us to get a glimpse of the daily lives of the Phillips family. To see them engaged in everyday activities—playing cards, smoking pipes, reading the newspaper, interacting with friends—brings the family to life in a way that a still photograph cannot."

In a well-attended public lecture on September 14, MacNeil described the process of conserving the film: sorting the reels from various locations in trunks and boxes, to the ways in which the films will be used as interpretive tools. The project is documented on the Phillips House Website where several of the movies will soon be available, www.phillipsmuseum.org

A link with the Northeastern Massachusetts Digital Library will further broaden the impact of the project, www.nmrls.org/nmdl/ ■

Film and Video Services Overview

NHF helps individuals and organizations safeguard film and videotape. Our staff members are trained to provide direct assistance or referrals as appropriate. We are dedicated to film preservation and the reuse of material when permission is available.

Fees for reuse of the collections help support costs of storage and preservation. NHF provides footage for projects from curriculum development to broadcast.

NHF staff has years of training and experience in the proper ways to handle and care for motion picture film. The Technical Services Department will carefully clean and repair your 8mm, Super8 or 16mm films and transfer them to the video format of your choice.

Transfers from video formats such as 3/4-inch, Hi-8, and MiniDV tape are available, as are scans of film frames.

Our Technical Services rates are $50 per hour plus materials. Free estimates are available and, in the event that your film needs special care that isn't offered in-house, we can refer you to appropriate laboratories.

Other services include videotape-to-videotape transfers, film assessment and repair, and video dubbing.

For information and estimates, contact us at 207 469-0924 or email donna@oldfilm.org ■

Silent Film Festival at NHF July 2005

The annual festival of silent films this year featured brothers John and Francis Ford. Maine natives, the two sought fortune in early Hollywood.

Opening on Friday evening with the 1917 Douglas Fairbanks comedy, ***Wild and Wooly***, with live musical accompaniment by pianist Paul Sullivan, the festival continued on Saturday afternoon with a screening of John Ford's ***Three Bad Men*** (1926), a Western melodrama that was highlighted by the musical accompaniment of ragtime pianist Glenn Jenks. On Saturday evening, the festival took to the high seas with Francis Ford's 1927 ***Cruise of the Hellion***, starring Francis Ford as "Peg-leg" and accompanied by Clayton Smith at the keyboard. Sunday's finale was a showing of ***The Iron Horse***, a Western epic about the transcontinental railroad made in 1924 by John Ford. The Bon Ton Salon Orchestra delighted the audience with their musical underscoring of the action.

Introductions to each of the films were provided by NHF staff and interns, with a special presentation on ***Three Bad Men*** by Boston University Professor Kevin Stoehr. Director of the new John Ford Center in Portland, Prof. Stoehr discussed the center and the Ford/Maine connection.

New England Archivists Workshop

The New England Archivists October meeting, held at the University of Vermont, featured a full-day workshop, "Film Preservation Basics," led by Rob Nanovic and Donna Ellithorpe. The conference theme was Archival Approaches for Everyone's House—for those who oversee collections of all kinds and all sizes. The association includes academic archives, government archives, libraries, museums, and local historical societies. NHF's workshop covered principles of identifying, handling, and assessing the condition of film in a variety of formats.

Collections Use: Maine Experience

> *Northeast Historic Film houses one of the most eye-opening collections of regional film in the world. From turn of the century productions of Snow White to images of farming in rural Maine, to small town parades and Ku Klux Klan rallies, this collection focuses on everyday life and work.*
>
> – Patricia R. Zimmermann, author of Reel Families: A Social History of Amateur Film

The NHF collections of home movies, industrial films, television newsfilm, documentaries, and feature films is frequently the source for footage seen in feature productions, documentaries, historical treatments, and educational films. Donna Ellithorpe reports that a clip appears in the 2005 Bob Dylan biography, ***No Directon Home***.

NHF is currently working with Maine Public Broadcasting Network on a project to create segments for a 13-episode program entitled ***Maine Experience***.

The interstitial segments, which will run one to two minutes, will accompany anchor segments profiling a significant figure from Maine's history, a historic Maine location, or a historic event, object, or thing.

NHF's involvement is in providing historic amateur film footage for "The Moving Image Minute." Footage dating to the turn of the 20th century, when the first motion picture camera arrived in the state, will give viewers a glimpse of Maine from an earlier era.

MPBN producers are being careful to include information about the provenance of the film clips, and being involved in the project from the start is a real advantage for NHF. Says NHF Executive Director David Weiss, "It's so much better when we can help with development of a program using historic film, rather than having a producer try to fit clips to a locked-down script. People know the difference when footage of downtown Damariscotta is passed off as an image of Rockland or Ellsworth."

Each ***Maine Experience*** segment is being designed as a starting point for discussion, introspection, and exploration in the classroom, lunchroom, or living room. Subjects are chosen to ensure that viewers understand that each segment is part of a larger, more complete story of the state of Maine, with a direct connection to the present. A pilot segment is about U.S. Senator Margaret Chase Smith of Maine and her role in challenging Joseph McCarthy in his Communist witch hunt.

Broadcast is planned for Spring 2006.

PALACE
HANOVER STREET, SHOWING PALACE THEATRE, CHINESE RESTAURANT AND POST OFFICE, MANCHESTER, N. H.

A New Hampshire theater postcard from the large collection recently donated by advisor Q. David Bowers--images of places where movies were shown across the United States early last century.

EDUCATION: A Summer Intern Reports

By Sean Savage, NYU Moving Image Archiving and Preservation

At the midpoint of my studies in NYU's Moving Image Archiving and Preservation program, I knew I wanted to do my summer-long internship at a film archive and was impressed by what I'd read about NHF in the National Film Preservation Guide and elsewhere.

Since the NYU curriculum takes on the full range of archiving issues, I was looking forward to spending a lot of time focused on film handling. The hands-on work is gratifying to me because the progress you make is right there in front of you, and I was amazed how quickly the hours flew by crouched over the film inspection bench (though doing repairs on the 8mm gauges can take its toll on the lower back!).

I worked on a number of collections, but it was important to me to take one through each stage of the tech services process: film inspection and repair; the transfer of reels to Beta SP masters and DVD reference copies; and creating a content description to make the research potential of the collection searchable by users.

Sean Savage (center) was a 2005 intern along with Audrey Amidon, who is pursuing a Master's degree at University of East Anglia, and Guy Edmonds of the Netherlands Film Museum.

Event Filled Summer

It was an event-filled summer for NHF, and there was no time for me to get too comfortable or complacent. I got roped in as videographer of the summer symposium, which was fine since I wanted to attend all the events anyway and had a great vantage point behind the tripod.

The Silent Film Festival followed just a couple of weeks later, and I prepared and presented an introduction to John Ford's ***The Iron Horse***. Next up was Home Movie Day in Portland, and I worked with Donna Ellithorpe on inspecting and making quick repairs on reels brought in by folks before they could be projected.

All told, I was exposed to a broader range of work than I had anticipated, from finding and transferring short works for the Archival Moment, to teetering on a ladder changing the Alamo marquee. And while I appreciated the different pace of life in Bucksport, I was also grateful that Rob, Donna, Audrey, and Guy were up for day trips and other adventures.

The Eye Beholds

One particular project caught my imagination and ensured that my relationship with NHF will be a continuing one. A nitrate film circa 1920 known as ***The Eye Beholds***, from the Ronald Yates Collection, was recently copied by Cineric and NHF's "Save a Film" program.

But one question remained: What IS it? With its quaint, hand-stenciled titles, the first reading "Madison News Reel," it appears to be a light-hearted compilation of happenings in Madison and neighboring Maine towns. ***The Eye Beholds*** logo at the beginning and end of the film suggests an affiliation with something called the Bureau of Commercial Economics, a silent-era mobile exhibitor of industrial films.

My research both into the content of the film and history of the Bureau will be presented at this year's Orphans Film Symposium in South Carolina and might even be the basis of my senior thesis project. Watch this space for more on this intriguing regional film artifact.

The amazing resources, film holdings and great people of NHF made the archiving world come alive for me, and I can't think of a better way to have spent the summer. ■

EVENTS TO COME

Making Americans Tour in Vermont, November 16 & 17

The Fine Arts Center at Castleton State College in western Vermont will present Northeast Historic Film's Making Americans three-film screening with live music by Martin Marks and Dawn Perlner on Wednesday, November 16 at 7 p.m.

Learn about American immigrants and their portrayal in early twentieth century popular entertainment:

- Alice Guy's 1912 ***Making an American Citizen***
- Charlie Chaplin's 1917 ***The Immigrant***
- Guy Hedlund's 1920 ***The Making Of An American***, made in New England.

The event is part of Castleton's series, Soundings: An Introduction to the Liberal Arts — free to members of the university community; tickets are otherwise $5. Box office phone 802 468-1119.

On Thursday, November 17 in Woodstock, Vermont, Pentangle Council on the Arts presents ***Making Americans*** as an arts education program for grades 6-12 at 12:45 p.m.

Also on November 17 a public presentation will take place at 7:30 p.m. at Woodstock Town Hall Theatre. Box office phone 802 457-3981.

The program has been made possible with the support of the New England Foundation for the Arts Expeditions. ■

Digital Video Library Toolkit, Survey and Sample Library

Since September 2004 Simmons College Graduate School of Library and Information Science and Northeast Historic Film have been working on an Open Video Digital Library Toolkit (OVDLT) for Museums and Libraries with Limited Resources.

The two-year project, funded by an Institute of Museum and Library Services grant, will create and make available open-source software tools to help organizations create digital video libraries. Project director Gary Geisler leaves Simmons GSLIS in January for the School of Information at the University of Texas, Austin, where he will continue as the OVDLT principal investigator.

In 2005 we carried out a User Needs Assessment Survey to help us understand potential Toolkit users. Data are available at www.open-video-toolkit.org/studies/user_survey/results/

Then Gary Geisler, Caryn Anderson, and Karan Sheldon selected from among these respondents and interviewed thirty for further details on organizational capability, motivation, and specific needs.

Sample Library, "Moving Things"

One element of the completed Toolkit is a ten-hour sample video library from Northeast Historic Film. This core library will serve people evaluating the Toolkit by enabling them to experiment with a range of lengths, styles and forms, indexing strategies, file sizes, and relationships between wholes and parts.

The theme, Moving Things, invites you to travel with humans, animals, and machines. We selected pieces that highlight transportation through the 20th century and we kept classroom use in mind.

Post Office Editorial in Camden, Maine, provided the digitizing services from analog materials prepared by NHF staff members Rob Nanovic and Donna Ellithorpe. Karan Sheldon and Sian Evans established the selection criteria, based on form as well as content. Rob Nanovic supplied the metadata.

We needed short clips and long ones: ***Post Office Works On*** is one minute, ***Turn of the Tide*** is about 50 minutes. This allows our programmers to try various search strategies — and users to see how downloads of varying lengths and their accompanying tools will work in their own system.

We selected as many genres as possible: actuality, TV newsfilm, political commercial, state record, home movie, amateur factual film, community drama, state record, natural history program, documentation, bilingual cultural television, anthropological film, short instructional film.

Clips contain some of our favorite things: worklife and earning a living, clothing, gesture, family and gender relationships, land use and recreation. Subthemes that took shape include agricultural fairs and work on the water.

Moving Things Epitomized

A 1926 film called ***The Deerslayers*** was highly edited by a skilled amateur, Archie Stewart. As a record of moving goods and people, the piece is outstanding. In the course of the short film we accompany Archie Stewart on a train to Maine, take a car to the end of the road, get on a motor launch, and then a canoe with a portage along the way.

There are shots of the tiny railroad station in Princeton, Maine, and interiors of a passenger rail car with men, women, and children passengers. That passenger rail line no longer exists. Nor do we today make much use of draft horses, which here haul the deer along the ground and afterwards in a cart. Hunters follow on foot. Water travel includes a motor launch, poling, and paddling a canoe. ■

Screening in Portland

On Friday, May 19, at 6 p.m. we invite you to join us at the Portland Museum of Art for our screening, "An Appreciation of Others' Humanity," coordinated with an exhibition by Magnum photographers.

Northeast Historic Film collects works by men and women of interesting lives and acute vision—such as the earliest known color motion pictures of Mahatma Gandhi, which was shot by a Maine woman, Adelaide Pearson. From India to Portland, we will screen and discuss original moving images.

An Appreciation of Others' Humanity
May 19, 6 p.m. -7:30 p.m.
Free Friday evening screening,
Portland Museum of Art
7 Congress Square.
Joining the PMA and NHF is encouraged!

Portland Museum of Art

Pordenone Silent Film Festival in Sacile, Italy, in its 24th year, included the Unseen Cinema DVD compilation. The selection ***The Amateur as Auteur: Discovering Paradise in Pictures***, NHF's Windy Ledge Farm (1929-1934), from the Walter Woodman Wright Collection by Elizabeth Woodman Wright, shared the program with ***A Day In Santa Fe*** by Lynn Riggs and James Hughes (1931) and Joseph Cornell's Childrens Trilogy: ***Childrens Party, The Midnight Party***, (1938).

Staff

David S. Weiss, Executive Director, david@oldfilm.org
Peggy Coreson, Business Manager, peggy@oldfilm.org
Jane Donnell, Marketing Manager, jane@oldfilm.org
Donna Ellithorpe, Technical Services & Stock Footage, donna@oldfilm.org
Rob Nanovic, Collections Manager, rob@oldfilm.org
Bill Phillips, Customer Service & Membership, bill@oldfilm.org
Phil Yates, Facilities Manager & Theater, phil@oldfilm.org

Board of Directors

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Paul Gelardi, Cape Porpoise, ME
President, E Media, Kennebunk, a process development company specializing in plastic manufacturing and surface technologies.

Vice President
James S. Henderson, Harpswell, ME
Maine State Archivist, administrative head of the State Archives. Chairs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

Donna Loring, Richmond, ME
Tribal member of the Penobscot Indian Nation and held the position of the Nation's Representative to the Maine State Legislature for four terms. During the same time she also served as the Penobscot Nation's Coordinator of Tribal, State and International Relations. Sponsor of the state law, An Act to Require Teaching of Maine Native American History and Culture in Maine's Schools.

Martha McNamara, Orono, ME, and Boston, MA
Associate Professor of History, specializing in cultural History and the History of New England, University of Maine, Orono. Ph.D. in American & New England Studies, Boston University. President of the Society of Architectural Historians, New England Chapter. Maine Historic Preservation Commission member.

James A. Phillips, Bangor, ME
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Former staff producer and director at WMTW TV; studied film at George Eastman House.

President
Richard Rosen, Bucksport, ME
Owner Rosen's Department Store, Bucksport. Maine State Senator, member of Health and Human Services Committee. Member, Maine Economic Growth Council. Board member, Bucksport Regional Health Center.

Karan Sheldon, Milton, MA
Co-founder of NHF. Project manager, Digital Video Library Toolkit for Museums and Libraries.

Nathaniel Thompson, Cape Elizabeth, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Saco. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, DC
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929.* Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, Cinema Studies/Communications, Georgia State University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Richmond, VA.

Douglas Gomery, Ph.D. Professor of Media History, College of Journalism, University of Maryland, College Park, MD. Resident Scholar at Library of American Broadcasting. Author of 12 books, e.g., *Who Owns the Media?* winner of the Picard Prize, *Shared Pleasures: A History of Motion Picture Presentation in the United States.* Latest book, *The Coming of Sound*, Routledge. Current interest in the history of the coming of television to the US, including New England. Chevy Chase, MD. & Allenspark, CO.

Janna Jones, Ph.D., Assistant Professor, Department of Communication, University of South Florida. teaching cultural studies, cinematic culture and culture and community. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article, "From Forgotten Film to Formation of a Film Archive: The Curious History of From Stump to Ship," appeared in *Film History: An International Journal*, v.15, 2003. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past.* Tampa, FL. and Bucksport, ME.

Alan Kattelle, author of a history of amateur film, *Home Movies - A History of the American Industry 1897 – 1979*, and cinematographic researcher. Family roots on Monhegan Island, Maine. Hudson, MA.

Mark Neumann, Ph.D., Associate Professor in the Department of Communication, University of South Florida, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture. Tampa, FL. and Bucksport, ME.

William O'Farrell Former Chief, Moving Image and Audio Conservation, National Archives of Canada. Has served several terms as a Board Director for AMIA, advisor Chicago Film Archives. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Boston, MA.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, founder & designer owner of Hollywood Vaults, an expert in the field of film and tape vaulting. Contributed to vault projects for Paramount Pictures, Eastman Kodak Co., The Cousteau Society, Survivors of the Shoah Visual History Foundation, Pearl Jam and Phish. Professional affiliations: AFI, SMPTE, ARSC, Society of Professional Audio Recording Services, Society for the Preservation of Film Music, SAA, AMIA, Material Handling & Management Society, International Facility Management Association, American Society for Industrial Security. Los Angeles and Santa Barbara, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

THE LIBRARY: Film as Alchemy

By William O'Farrell

Recently NHF acquired a bound *Scribner's Magazine* which included a December 1895 article written by Columbia University literature professor Brander Matthews (1852-1929). A writer, critic, novelist and poet, he was a renowned observer of his times. Inspired by a visit to a new peepshow kinetoscope parlor in New York City, he wrote *The Kinetoscope Of Time*.

In this fictional piece, a man walks a deserted street at midnight and finds himself in a velvet-lined room, with four strange machines, intended to be kinetoscope viewers. Looking into the first machine, he sees a mother mourning a dead child, a girl singing for an elder woman, a young woman with a tambourine dancing. The second machine shows the battle of Achilles and Hector, Don Quixote charging towards a windmill, and the final moments of Custer's Last Stand.

Another man joins him in the room and asks, "Did you recognize the strange scenes shown to you by these two instruments?" The visitor indicates that he understood the images were scenes of reality and also of fiction.

The host then offers the visitor scenes in the two remaining viewers. One offers scenes from the visitor's past and the last offers visions of his future. The unnerved visitor declines both offers, and finds himself transported back to the street.

He returns to the world of 1890s actuality: the street lit by Edison's new electric lights, an elevated railway and a cable car noisily pass by. He walks past a shop window filled with framed engravings. One portrait catches his eye—it is the image of his host. The man has no doubt that he has just met the alchemist Count Cagliostro (1743-1795). Cagliostro was considered a magician and a charlatan in his era — terms frequently used to describe turn-of-the-century movie promoters.

One hundred and ten years later, Matthews's article is a bit of alchemy itself. Written several months prior to the first projected screening in New York in April 1896, this 1895 essay shows amazing prescience in suggesting that both actuality and fictional moving images have historical and cultural value. And do not home movies record our own personal histories and futures?

GRANTS IN ACTION

Northeast Historic Film received a 2005 National Film Preservation Grant to preserve two 16mm amateur dramatic films from the Margaret Shea Collection.

The two films, ***The Awakening*** (ca. 1932) and ***In the Usual Way*** (ca. 1933), were directed and edited by Dr. Isaac Higginbotham, a resident of Massachusetts who summered in Jefferson, Maine.

Called "scenarios" by Higginbotham, both films are short fiction stories starring family members and neighbors. Three surviving cast members (the youngest is now 86) still live in Jefferson.

Cineric, Inc., a film preservation laboratory in New York, will create new 16mm negatives and prints.

Recent Moving Image Collections

Karl Austin Collection, Super 8mm films of Bucksport from the 1970s

Solon and Betty Bailey Collection, 8mm amateur films of Massachusetts from the 1950s and 1960s

Mike Blumenthal Collection, 16mm amateur films of Massachusetts from the 1940s-1950s

Don Cote Collection, 16mm Camel cigarette advertisement shot on Mt. Desert Island

Robert Decker Collection, 8mm amateur films of Maine

Henry Sturgis Dennison Collection, 16mm amateur films of Vermont from the 1920s

Jeff Dobbs Collection, 16mm films ***Maine Parks: An Idyllic Journey*** and ***Treasures in Heaven***

Ken Dumont Collection, 16mm film

Duncan Family Collection, 16mm amateur films from the 1930s

LeRoy L. Goodine Collection, 8mm amateur film of the Keyes Fibre Mill from the 1950s

Dayton Grandmaison Collection, 35mm drive-in trailers and promos

Joe Harper Collection, 16mm medical films from the 1960s

John Houghton Collection, 16mm amateur films from the 1920s and 1930s

Dave and Annette Jackson Collection, 16mm amateur films from the 1950s

Lincoln Historical Society Collection, 16mm Movie Queen film from Lincoln, Maine

NHF Collection, 35mm film of Aroostook County from the 1920s

Arthur Pentecost Collection, 16mm amateur films featuring Europe and New York from the 1930s

James A. Phillips Collection, 16mm film of 1953 ***Meet the Press*** episode

David Pollard Collection, 8mm amateur films from the 1950s and 1960s

Price Family Collection, 16mm amateur films

Henry D. Sharpe Collection, MiniDV video ***Last Song of the Singing Bridge***

Roger D. Smith Collection, 16mm amateur films

Smyth Family Collection, 8mm amateur films from the 1950s and 1960s

Herbert F. Sturdy Collection, 16mm amateur films from the 1940s through the 1960s of California and Massachusetts

Philip Thompson Collection, 8mm, Super 8mm, and 16mm amateur films of Maine and Europe from the 1960s through the 1980s

Thompson Family Collection, 8mm amateur films from the 1950s

Rebecca Freethey Viall Collection, 16mm amateur films of Maine from the 1940s and 1950s

Walkling Family Collection, 16mm amateur films from the 1940s

David Weiss Collection, 16mm amateur films from the 1940s; 8mm and Super 8mm amateur films of New England from the 1950s and 1960s; 16mm film ***Land of the Pilgrim's Pride***

David Westphal Collection, 16mm films

New Members and Members Renewing at a Higher Level Since Summer 2005 Moving Image Review

Please call (800) 639-1636 to join, upgrade or renew your membership. Your membership contribution is one more way to help Northeast Historic Film collect, preserve, and make available northern New England's moving image history.

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Kelly Cutler
Deena Mayo-Bruns
Pam McKenney
Sarah Miller
Lily Shayne Mobraaton
Susan Pinette
Barbara Prose
Nancyleah Waldron

Thank you!

Home Movie Days

Boston Home Movie Day, organized by NHF staff alumna Liz Coffey, who reports about 35 people came and 8 showed movies (above). Another NHF alumna, Andrea McCarty, prepares submissions (top left). Photos by Reed Sturtevant, who wore a yellow Kodachrome Sound Super 8 shirt.

Home Movie Day in Portland, left to right, Guy Edmonds, Sean Savage (with poster), Steve Bromage from Maine Historical Society, Donna Ellithorpe, Audrey Amidon, Prairie (sitting on the ground), Anne Hurst, Rob Nanovic. Photo courtesy Guy Edmonds.

Vermont Home Movie Day took place at Burlington College, organized by Barry Snyder, Chair of the Department of Cinema Studies and Film Production. He reports that between 40 and 60 people turned out with more than enough film to fill 5 hours. Snyder may be reached at 802 862-9616 or bsnyder@burlcol.edu.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 50 **Videos of Life in New England** and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 300 videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes at a time. A $5 shipping charge applies.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ **Individual Member, $25 per year.** All benefits listed above.

☐ **Educator/Student Member, $15 per year.** All benefits listed above for teachers, homeschoolers and students at any level.

☐ **Nonprofit Organization, $35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ **Household Members, $50 per year.** All benefits listed above apply to everyone in your household, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Associate Members, $100 per year.** All benefits listed above, plus 2 extra Alamo Theatre weekend movie passes.

☐ **Corporate Membership, $150 per year.** All benefits of Associate Membership.

☐ **Friend, $250 per year.** All benefits listed above, plus 2 VIP passes to any Alamo Theatre event.

☐ **Patron, $1,000 per year.** All benefits listed above, plus 4 VIP passes to any Alamo Theatre event.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

If you would like more information about our Membership programs
Email bill@oldfilm.org or Phone 800 639-1636.

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Gift Membership

I would like to give a gift membership at the

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Return application to: Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 Or fax to 207 469-7875.
Your dues are tax-deductible to the extent allowed by law.

The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org.

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Alternate Title:	
TOTAL	

I can play these formats

	Yes	No
VHS	☐	☐
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The Working Life: 7th Annual Summer Film Symposium

*Cannery workers in **It's the Maine Sardine** (1949) from the University of Maine, Orono Collection. Frame enlargement from a 16mm. color film sponsored by the Maine Sardine Packers Association. This title is available on video through NHF's loan program.*

Working life as portrayed in moving images is at the very heart of Northeast Historic Film. In 1985, co-founders David Weiss and Karan Sheldon restored Alfred Ames's 1930 amateur film ***From Stump to Ship***, setting off a chain of events that led to the establishment of NHF as an internationally known archives at the forefront of collecting, preserving, and studying moving image heritage.

Among the more than six million feet of film now housed among the NHF collections are amateur and industrial films chronicling the lives and livelihoods of New Englanders. To celebrate NHF's 20th anniversary and the legacy of ***From Stump to Ship***, the theme of the 7th Annual Summer Film Symposium is "The Working Life."

The Summer Film Symposium is a multi-disciplinary gathering of archivists, scholars, artists, and others with an interest in the moving image. Presenters, who are each given a full hour for presentations and discussion, deliver papers on topics related to the symposium's central theme from the perspectives of various disciplines. Lively discussions follow. Presenters are encouraged to take advantage of the Alamo's 35mm, 16mm, and video projection equipment.

Next year's symposium, which will run from Thursday, July 20, through Saturday, July 22, will examine moving images of the working life made by amateurs and for noncommercial purposes, considering perspectives on work that often escape recognition in mainstream media representation.

NHF advisors Mark Neumann and Janna Jones, both Associate Professors in the Department of Communications at University of South Florida, are serving as the symposium's coordinators. They welcome submissions of presentation ideas, which will be reviewed by a committee beginning February 15, 2006. To see the call for papers, please visit www.oldfilm.org.

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Workers take a break from bridge construction in Searsmont, Maine, ca. 1952. Frame enlargement, Everett Foster Collection.

Celebrating our 20th Year 1986-2006

MOVING IMAGE REVIEW

Northeast Historic Film

My Father's Camera, Karen Shopsowitz and Antonin Lhotsky wield theirs in Maine. National Film Board of Canada.

Northeast Historic Film at Twenty

Suppose there were no libraries in your region. Suppose there was no way to look in a card catalog to locate a particular author, subject, or title even if you knew the book existed. This is precisely the situation as it has existed in the northern New England region in regard to motion picture film. Of the thousands of films made in the area, only a tiny percentage is known to the public, and few have been available to anyone. There has been no resource for locating titles, even if known, and worst of all there has been no repository responsible for preserving films once located … Film is a fragile medium subject to deterioration even under the best of circumstances, and special expertise is required in every aspect of film handling.

This text from Northeast Historic Film's original application for nonprofit status was the "statement of problem" that has helped guide the organization's work for twenty years. Immodestly, our application proposed that NHF would be "a model organization," among the first independent regional archives.

This issue of *Moving Image Review* is retrospective, looking at "firsts" in our history. Today we continue to develop programs serving media custodians, scholars and enthusiasts, and people who create, discover, or are interested in film and video.

This issue also contains another first—a DVD representing the variety of our collections, offered in gratitude to our members for support over two decades. ■

Portland Museum of Art Screening

To celebrate our anniversary we invited filmmaker Karen Shopsowitz to present her award-winning film, ***My Father's Camera***, at the Portland Museum of Art. What makes it an anniversary event?

First, Karen is someone you want to celebrate with; we love her vitality and we know you will too. She's coming from Toronto just for this.

Her film is about history, family, and home movies. ***My Father's Camera*** was an adventure for her to make—all over North America. If you're curious about custodians and filmmakers you'll learn a lot. It's beautifully crafted, produced by the National Film Board of Canada and winner of a Peabody Award.

During the production we had the pleasure of getting to know Karen while digging into our collections for footage to tell the story. Join us on Karen's road trip: she brought the pros (Antonin and the big camera) and the amateurs. The 8mm camera sees all.

As an aperitif, we'll show you clips from our new DVD compilation including what we have heard is the earliest color film of Gandhi, taken by Adelaide Pearson of Blue Hill, Maine; of current affairs interest, William Cohen on NSA phone wiretaps in 1970s; and delightful vintage Portland commercials.

The event is supported by a grant from the Maine Humanities Council.

Friday, May 26 6 p.m.
Portland Museum of Art
7 Congress Square

Museum
207 775-6148, extension 3227

Northeast Historic Film
207 469-0924 ■

Summer 2006

July 21-23
Summer Film Symposium
The Working Life **16**
July 29
Alamo Theatre Birthday **3**
August 12
Home Movie Day at
Maine Historical Society **2**

Moving Image Review is a semiannual publication of Northeast Historic Film, P.O. Box 900, Bucksport, Maine 04416.
David S. Weiss, executive director
Marcia Gronewold Sly, writer
Karan Sheldon, managing editor
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Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

I am happy to report that renovation of the Alamo façade will commence shortly. No, we haven't raised all the money, but we got a good start from the Town of Bucksport and several private donors. After making a front-page fuss with "Alamo Theatre: Eyesore or Asset" in the last issue it seemed we'd better start the project!

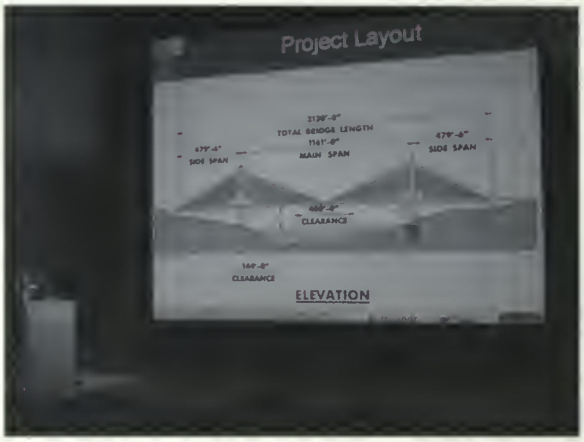
The façade is just the beginning. The Kattelle Collection, perhaps the nation's most significant assemblage of amateur motion picture equipment, is the focus of our Museum Planning Committee. Over the winter we considered how best to make the transfer to Bucksport and what storage and exhibition strategies make sense.

Collections Manager Robert Nanovic reviewed cataloging and organization of the cameras, projectors, and associated materials. As I write this the committee is planning a late spring meeting to review document drafts, exhibit ideas, and appraisal plans.

Our goal is to have a fore-runner exhibit in place this summer. I have devoted a lot of time to what it means to add a museum to Northeast Historic Film. Surely it's a significant challenge, with the potential to yield enormous benefits to our patrons and to the Town of Bucksport.

Welcome, Pilgrims

Earlier studies indicate that annual attendance of 30,000 is not an unreasonable expectation given our location in coastal Maine on the way to Acadia National Park. People from Bucksport and surrounding towns, students in middle and high school and from Maine's institutions of higher learning, and travelers passing by will find this a worthwhile stop. These daytime visitors will be in addition to the 15,000 per year attending our weekend films and special events.



The Penobscot Narrows Bridge and Observatory is within sight of the Alamo Theatre. Bridge designers explain the construction at a public bridge committee meeting in NHF's auditorium. Photo by Jane Donnell.

They're High, We're Deep?

The Penobscot Narrows Bridge and Observatory is scheduled to open by the end of 2006. The new bridge, which is less than a mile from the Alamo, features a 420-foot observatory, an attraction for those aspiring to an osprey-eye view of the mighty Penobscot River.

The Town of Bucksport wants visitors to know there are interesting things to do—and one of those things will be our museum. The Town's support gives us better access to certain funding options. Being in alignment with Town interests makes for a compelling case in all funding quarters, reinforcing the notions that our cultural and historical endeavor is a good idea and that the time is right for investment.

I invite your ideas as to how to make our museum a brilliant and engaging experience. Give me a call any time, and please help support the museum with your financial donation.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

August 12: Home Movie Day

The fourth annual Maine Home Movie Day will take place August 12 at Maine Historical Society in downtown Portland. Archivists from Northeast Historic Film will inspect, repair, and project home movies brought to the event by members of the public.

The theme of the day is film preservation—with an opportunity for people to see their own and others' home movies projected on the big screen. Home Movie Day events provide an opportunity for individuals and families to learn more about their own family movies and how home movies helped capture 20th century history.

Home Movie Day is an international event started in 2002; founders envisioned a celebration of these amateur films, whose owners would meet local film archivists and learn about the long-term benefits of film as film…and what to do about subsequent media, such as analog and digital video.

Over 40 cities in Europe, Asia, South America, and across the United States and Canada hosted Home Movie Day events in 2005.

The event is free and open to the public. Bring your 8mm, Super 8 or 16mm films! For more information visit http://www.homemovieday.com or contact Rob Nanovic at rob@oldfilm.org ■

SOME SUMMER EVENTS

Join us this summer to celebrate the Alamo Theatre's 90th birthday. A series of articles in *The Bucksport Enterprise* will commemorate the life of our home: built in 1916, it is the oldest operational cinema in the state. On **July 29**, during the Bucksport Bay Festival, an all-day birthday bash will feature tours, birthday cake, fun activities for the whole family—plus screenings of films from the theatre's earliest days.

Walter Ungerer Visits

On July 23, we welcome Vermont filmmaker Walter Ungerer, who will present and talk about his works. Ungerer, who heads Dark Horse Films, Inc., a nonprofit production company, has made independent films and video pieces for more than forty years. Films shown will include ***Meet Me Jesus***, a compilation film using found footage as well as original material and hand-painted film; ***A Lion's Tale***, a film about a daydreaming young man in pursuit of the elusive woman of his dreams (the dreamer is continually thwarted by the intrusion of the filmmaker's own tricks); and ***Introduction To Oobieland***, which uses hand-painted film, animation and an inventive soundtrack

Community events

July 6 The Wilson Museum in Castine celebrates its 85th birthday with screenings of works from the NHF archives, films by and about Holman Day. The show will be repeated on **July 8** in the summer community of Bayside.

And more... Bucksport's Riverbend Players take to the Alamo stage again this summer on July 27 & 30. The Players' vaudeville shows last summer were completely sold out. You won't want to miss it!

Early Memories

By Pam Wintle,
Human Studies Film Archives, National Museum of Natural History, Smithsonian Institution. NHF Founding Board Member

I rifle through the dusty attic of my mind searching for images of first meeting David Weiss and Karan Sheldon, NHF's founders. The undecorated room was narrow with a long table and a window overlooking a grey Washington, D.C. We were attending a FAAC/TAAC (Film/Television Archives Advisory Committee) meeting at the Library of Congress, May 1986.

We talked outside the meeting about their idea of beginning a regional film archives in Maine, where I spent childhood summers at my grandparents' farm.

We were younger then; I was a new mother and Karan was pregnant with their first child, Catherine. A friend of mine whom they had consulted regarding the 1930 film, ***From Stump to Ship***, recommended they meet me because of my passion for Maine, my archival experience, and my interest in regional film archives.

Shortly after, they invited me to be a founding board member of Northeast Historic Film and I embarked on one of my most satisfying and rewarding experiences.

I don't know when the transition happened, when I went from teacher to pupil, but at some point I felt I was learning more than I was imparting.

Foundation of Archival Principles

The early days were occupied with laying a solid foundation of archival principles and practice for the quickly growing collection. From the beginning they were also keenly aware of the need for outreach; their station wagon loaded with film, projector, and screen was frequently on the road for film screenings in town halls, churches, and community centers around New England.

Connecting with People

From my position in a Smithsonian museum, I envied them the opportunities to personally connect with the people for whom these films mattered and for whom the archives was created.

With remarkable determination, energy, and integrity they established an independent regional film archives

Continued on Page 4

Space Available for Your Moving Images!
The Cube At a Glance

- 27,000 cubic feet of climate-controlled storage, with conditioning room, collections processing space, technical services area.
- Located in Bucksport, Maine, on the Penobscot River, 30 minutes from Bangor International Airport and two hours up the coast from Portland.
- Custom-built of concrete and steel, code-compliant to all loads: seismic, wind, and snow.
- Vault floors and floor-to-ceiling shelving designed to support 350 pounds per square foot.
- Sub-freezing first floor: 25 degrees, 30 percent humidity.
- Cold storage, second & third floors: 45 degrees, 25 percent humidity.
- Vault environment monitored using Image Permanence Institute software.
- Continuous air filtering system using charcoal and HEPA filters.
- Inergen, an environmentally friendly fire-protection system.
- Automatic steel security doors.
- The Archival Storage Consortium: Harvard University Film Archive, National Center for Jewish Film/Brandeis University, Maine State Archives, Raymond Fogler Library/University of Maine, Edmund S. Muskie Archives/Bates College, the Seymour Papert Institute, and Belfast Historical Society.
- Database maintained to track collections.
- Nonprofit organizations are eligible for a 15% discount on rental fees.

Early Memories

Continued from Page 3

that set the standard for regional film archives.

They recognized the need for environmentally-controlled storage for the film and video collections and built a primitive unit in the basement of their house on Blue Hill Bay. In addition to their basement storage and film handling room, they worked out of small offices in a former henhouse down the road.

They learned that a 1916 cinema in Bucksport, Maine, was being auctioned. The building had been a grocery store and bar after the theater closed, but it still looked like a theater on the outside. With a successful bid in 1992 the Alamo Theatre on Main Street, with a view of the Penobscot River, became NHF's permanent home.

The Big Clean Up

Then reality set in. On the board's first tour we confronted the unforgettable sight of the filthy greasy bar kitchen. Smashed plumbing and tiles. In the dirt-floor basement, wood-devouring yellow mould.

Sleeves rolled up, gutting and cleaning began. With help from numerous dedicated people the Alamo is evolving into an intimate cinema, a study center, an exhibition space, and an attached three-story cold storage building.

With amazing fortitude and resourcefulness, and with financial help from the people of Bucksport, New England, and the nation—through the National Endowment for the Humanities and the National Historical Publications and Records Commission, NHF created a permanent home for the archival collections while developing educational and outreach programs that touch the core of a people's regional identity.

The amazing accomplishments of the staff extend far beyond New England to a national and international audience, particularly with the growing reputation of the Summer Film Symposium. The challenges are numerous as funds are sought to finish and endow the facility and sustain our programs.

And Then

The challenge for the future, as I see it, is to plan for a transition from the dedicated founders to new leadership.

I look back on my memory of our first meeting—our children are grown or nearly so, our hair is graying and we show the wear of twenty years of juggling our love for our families with our shared commitment to Northeast Historic Film.

Karan and David, thank you for the honor of including me in this journey with you. Whatever I have given to you and NHF, I have received back many times over. The journey has not ended and I look forward to assisting NHF in whatever capacity I can.

Silver Light Award to Alan Kattelle

At the 2005 AMIA annual conference in Austin, Texas, the Silver Light Award, recognizing outstanding career achievement in moving image archiving, was given to Alan Kattelle of Hudson, MA.

The nomination stressed the depth of Alan's contributions to the field, "2005 will see the completion of the AMIA sponsored Alan Kattelle Oral History Project, the first of its kind in the organization's history. [Available through AMIA, George Eastman House, and Northeast Historic Film.] Archivists and Board Members recognized his unparalleled knowledge of amateur film history, and saw the importance of making an in-depth record of Alan for future generations of moving image archivists. He has one of the largest private collections of amateur film equipment and literature in the world, and has published the definitive book on the subject: *Home Movies: A History of the American Industry, 1897-1979.*"

Presentation of the award was by Janice Simpson and Toni Treadway, who then led us all in song to the tune of Seventy-Six Trombones:

Alan Kattelle wants you to know the history
Of the machines that made the films you keep,
Where we can see the gears that have moved
our films for years,
And the wisdom that's very wide and deep.

20 Years

1986

NHF founded as a tax-exempt non-profit organization. Board members historian David C. Smith, archivist Pam Wintle, David Weiss.

Co-founders Karan Sheldon and David Weiss. Photo by Thomas R. Stewart.

1987

Bangor Historical Society/WABI Collection acquired, TV newsfilm; advisory group launches educational use.

Way Down East in Ellsworth, Maine, sells out. Lillian Gish sends congratulations.

The Grand Theatre, Lillian Gish on screen, Betty Beatty plays piano. Photo by Roy Zalesky, Ellsworth American.

1988

Moving Image Review first published.

The Seventh Day restoration with MOMA, score assembled by Bagaduce Music Lending Library. See poster, 1993.

Screenings at fairs including Fryeburg Fair farm museum.

Education and Collections: The Eye Beholds

Continuing the mysterious saga of the Madison News Reel

By Sean Savage

A few more pieces of the ***Madison News Reel*** puzzle have been put in place. The film was found in a barn in Bristol, Maine, and donated to Northeast Historic Film in February 2001. Thanks to generous supporters of NHF's Save-a-Film project, a new internegative and print have been made, though making sense of this curious film's content has required some diligent detective work.

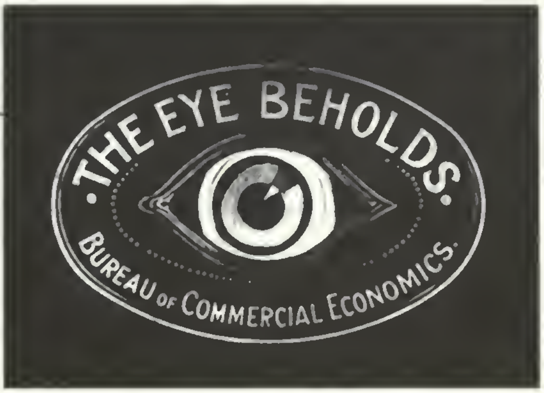
Apart from all the esoteric inside humor that is clearly the main purpose of the film, one of the most striking things is that eyeball logo. In fact, for years NHF staff referred to the film simply as "The Eye Beholds."

The inclusion of this fragment suggests an affiliation with The Bureau of Commercial Economics, a silent-era exhibitor and distributor of industrial films. The Bureau may have attached their logo to the films they showed, though in this case the shot comes *second*, suggesting something else is going on.

It appears that the ***Madison News Reel*** is a collage film, appropriating all its material from other sources, including quite probably a Bureau program.

Leslie Drew, president of the Madison Historical Society, had a look at the film, and confirmed that none of the scenes are from Madison and while the people named in the titles were citizens of the town, those pictured on screen aren't them.

Some of the individual shots can be dated 1917 and 1918, but it seems the film was actually assembled many years later. There's a reference in the film to an eclipse, and the two most viewable solar eclipses in the northeast from this period were in January 1925 and August 1932. This helped focus research in the town's weekly newspaper, *The Madison Bulletin*. The collected anecdotal and biographical information aids in estimating when the film was put together. Most named in the film–Reverend Charles Sinden, Ernest H. Ward, Carrol Danforth, Reverend E.C. Evans, Mark Spear, everybody except "Tom" the hunter–were in the news in 1932, engaging in activities consistent with those suggested in the film.



Frame enlargement, Ronald Yates Collection.

Many mysteries remain, such as who compiled the reel and where it was shown, and while it is clear that something funny is going on, the true nature of the humor may be lost to time.

Further research at the historical society may tell us more, but we know now that the film is not only an important and fascinating regional document circa 1932, but that it also appears to contain the only surviving copy of the Bureau of Commercial Economics animated logo. But that's another story entirely.

Breaking News! As we go to press Sean Savage reports further discoveries. Visit www.oldfilm.org for an update.

Sean Savage is a graduate student at New York University's Moving Image Archiving and Preservation program, and former NHF intern. In March, he presented the Madison News Reel *at the Orphans Film Symposium in Columbia, South Carolina. The Bureau of Commercial Economics is the subject of his senior thesis project.*

Timeline continues on Page 6

1989

AFI/NEA grant to preserve newsreel film by Daniel Maher, (our logo drawn from his ID).

Maine Community Foundation grant for *The Movie Queen*, first [illegible] found in Lubec and Bar Harbor

1990

Maine Humanities Council funds *Going to the Movies: A Social History of Motion Pictures in Maine Communities*, oral histories and tour of places silent movies were shown.

Film historians Douglas Gomery and Kathy Fuller guide research. We meet Q. David Bowers, who becomes donor of Biograph and Vitagraph posters, theater postcards, periodicals, books, and early cinema ephemera.

1991

First distribution catalog. 14 titles (now nearly 140); free Video Loan starts with 31 titles (now over 440).

AMIA charter meeting, NY. 140 people including NHF staff David Weiss, Crystal Hall, and Karan Sheldon. We organize panel *Home Movies and Amateur Footage*; presenters include Pam Wintle

Danny Patt, silent film accompanist since 1924, tours from Biddeford to Caribou, Maine. Photo by Thomas R. Stewart

Grand Lake Stream 1930s Film

On January 28, the Downeast Lakes Land Trust hosted a screening of selections from the **Henry Sturgis Dennison Collection** at the town hall in Grand Lake Stream, Maine. The collection, which entered the NHF archives in 2004, comprises 21,700 feet of silent 16mm film dating from 1926 to 1940.

This home movie footage records wilderness tours, travel, and family life, much of it in the vicinity of the family lodge, "Dobsis," located on Sysladobsis Lake.

A film by Dennison and his son-in-law, Edward Smith, ***Strike Salmon Strike***, was screened too. This humorous short film was shot at Dobsis Dam for *National Sportsman Magazine,* where Smith was managing director.

In the audience was the donor of the collection, H. S. Dennison's granddaughter, Hannah Dennison, who had not been back to Grand Lake Stream in thirty years, and her cousin, Jay Petri.

Dennison's excellent photography captures early 1930s fishing, hunting, and canoeing. Of particular note is the use of local wilderness guides—today Grand Lake Stream has the highest concentration of Registered Maine Guides in the state.

President of the Dennison Manufacturing Company (the maker of shipping tags and gummed paper products originally based in Brunswick, Maine), Dennison became famous for his commitment to employee training and development. Dennison's papers are housed at Baker Library, Harvard Business School.

Revealing the Human Side

Dennison's films provide a glimpse of a more human side of a forbidding figure. Says Hannah Dennison, "I hardly knew my grandfather. As a child, I found him scary. I carried a perception of him as a grouchy guy who didn't like me. With the films, I had the opportunity to get to know him, my grandmother I never knew, and my father and his sisters, forming a more generous, caring feeling for these people who are my family."

Workers leaving the Dennison Manufacturing Company at Christmas time, 1927. Henry Sturgis Dennison Collection.

Video Aids to Film Preservation

Video Aids to Film Preservation on Folkstreams is a digital library of clips demonstrating basic film handling/preservation techniques, with clips by Bob Brodsky and Toni Treadway in Rowley, MA. Clips–how to measure film, how to operate rewinds and much more–are organized in synch with the National Foundation for Film Preservation's book, *The Film Preservation Guide*.

Among its fans is Grace Agnew, Associate University Librarian for Digital Library Systems at Rutgers University. Agnew is the principal investigator for the Moving Image Collections (MIC) project. She wrote to the Association of Moving Image Archivists listserv, "Congratulations to Tom Davenport [of Folkstreams], Bob Brodsky, Toni Treadway and others for some really fascinating and useful additions to the Film Preservation literature. We have also linked to these excellent aids from the MIC site, in the continuing effort to serve as a 'one stop shop' for moving image preservation professionals."

Folkstreams, http://www.folkstreams.net/vafp/
NFPF, http://www.filmpreservation.org
MIC, http://mic.imtc.gatech.edu/

1992

Purchase of 1916 Alamo Theatre for $37,500; wrecked space becomes home to archives, 16mm film screenings, and potluck suppers.

Alamo Restaurant and Pub.

1993

Kellogg and Davis Family Foundations make grants to help renovate the building.

National Video Resources funds video distribution study.

NHF membership: 244 organizations, individuals, and educators.

Richard
Barthelmess
"THE SEVENTH DAY"

1994

Going to the Movies receives $185,000 from NEH for interpretive exhibition, lectures, screenings.

Archie Stewart (1902-1998) and his family donate amateur film from 1926 to the 1980s, 70+ hours, since used in many documentaries and curated collections.

Community advisory group focuses on NHF's role in Bucksport.

Architect Terry Rankine plans cinema as design consultant

David Weiss evaluates Harvard University Archives moving images with Library Preservation Office.

Phil Yates excavates basement. Photo by Thomas R. Stewart.

The Birth of Another Organization

By Louisa Trott

NHF was the first organization to come to mind when I needed advice on starting a regional film archives in the US. As a graduate of the MA in Film Archiving at the University of East Anglia, and having worked in regional film archives in the UK, I already had a thorough knowledge of how such organizations operate—but no idea of how to establish one.

I believe strongly in drawing on other people's experiences (and sharing my own experiences with others when it will benefit them). I've been asking NHF for advice in setting up the archives, for example, being affiliated with a university versus remaining autonomous.

NHF's work is highly regarded and well respected throughout the film preservation profession, but particularly so amongst regional archives. I was already aware of their work before coming to the US.

I was surprised to find that there weren't more regional film archives in the US; having some I knew I could rely on for advice was very reassuring. NHF's success has paved the way for other regional film archives, so that when applying for tax-exempt status or when approaching prospective donors, we are able to point to NHF as a model of what it is we are aiming to do.

Louisa Trott is a film archivist involved in establishing a moving image archives in Knoxville, Tennessee. ■

The Making of an American Named to National Film Registry

The Making of an American, 1920, preserved by Northeast Historic Film, was named to the National Film Registry in 2005 by Dr. James H. Billington, the Librarian of Congress. The film is a short drama about an Italian immigrant who arrives in America unable to speak English. Following misfortunes, he takes language classes and ascends the industrial ladder of success.

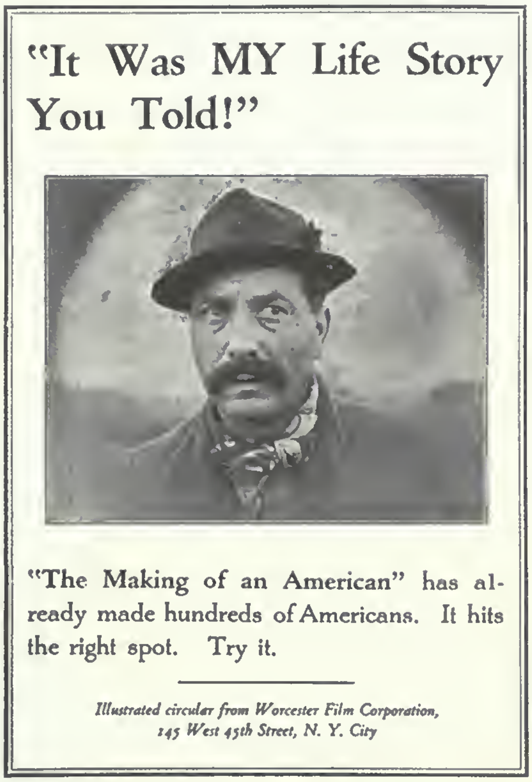
Martin Marks and Dawn Perlner presented the film with piano, violin, and song at the Harvard Film Archive, in Vermont at Castleton State College and at Pentangle Center for the Arts, Woodstock, in student lecture-demonstrations and public screenings.

When shown by Nancy Coffey in English for Speakers of Other Languages class in Lynn, Mass., students responded enthusiastically, identifying with the protagonist. Said one, "He reminded me of how I felt when I first came to the United States. Now I'm trying to do exactly like he did, to learn English as much as I can and get a better life style."

Linwood M. Erskine, Jr., former director and clerk of the Worcester Film Corporation, which made the film, says he believes almost every film made by the company was destroyed.

The film was lost until 1999 when Alan Kattelle of Hudson, MA, donated a film copy among a collection of other reels.

It is available for purchase and loan from NHF and will soon be released as a DVD with music by Martin Marks. ■



"It Was MY Life Story You Told!"

"The Making of an American" has already made hundreds of Americans. It hits the right spot. Try it.

Illustrated circular from Worcester Film Corporation, 145 West 45th Street, N. Y. City

Timeline continues on Page 8

1995

Collections Guide published with support from the Betterment Fund.

Collections Guide

Roughed-in auditorium used for screenings, events, and performances.

1996

Maine Mall and Burlington Square Mall, Vermont, host the Going to the Movies exhibition and 20+ talks by film scholars.

Charlie Chaplin's ***The Circus*** with orchestra at Flynn Theatre in Burlington draws 1,100 people.

1997

Champion International Corp. makes lead gift to kick off capital campaign.

Boston Light & Sound designs projection booth

Photo by Jane Berry Donnell.

Advisors group founded: experts on call to assist with decisions and connections

Performance: Crossing the BLVD

"Immigrant life in Queens, as told in the intimate, rich, comic, ironic and sad stories so often seen but not heard in America's big cities."

—*The Washington Post*

Crossing the BLVD: Strangers, neighbors, aliens in a new America returns to the Alamo in a new version this summer. This multimedia performance is a portrayal of immigrants in the most ethnically diverse area in the US, the NY borough of Queens.

For three years Warren Lehrer and Judith Sloan trekked their home borough in search of migration stories. *Crossing the BLVD* includes a book, audio CD, public radio documentaries, a traveling exhibition of photographs, a performance, and the Website, www.crossingtheblvd.org

Judith Sloan's performance is illuminated by Lehrer's projected portraits of the subjects, their landscapes, and objects they carry from home to home.

Crossing the BLVD is a project of EarSay. It won the 2003 Archivist Roundtable of New York's Innovative Use of Archives Award, "For exploding the paradigms of oral history and reinterpreting them for our multimedia century." At the Alamo on Aug. 9 and 10, in association with WERU. ▪

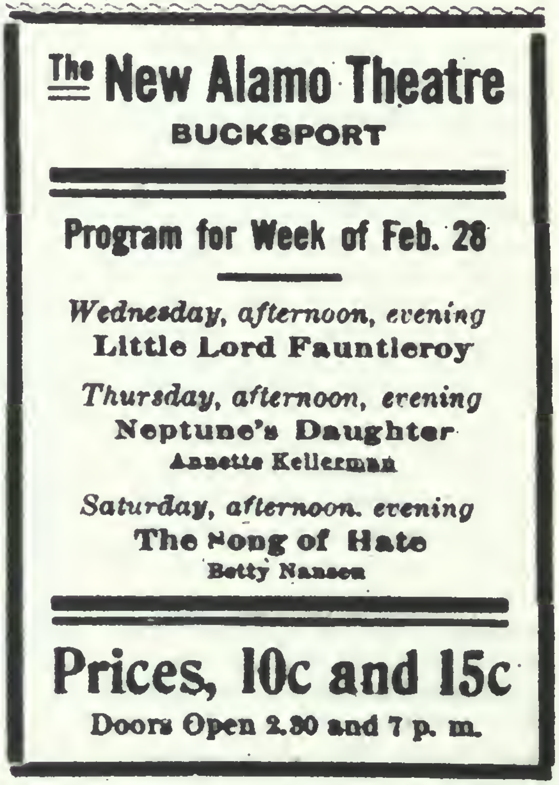
Regional News

Kudos to **Railroad Square Cinema** in Waterville, Maine, recognized early this year by Sundance Institute as one of fourteen fine-arts theaters nationwide that will be part of the Art House Project. The initiative will promote independent films and theaters by providing access to Sundance films and their creators. Railroad Square is located in the smallest town by far among those chosen.

New York Times film reviewer Dave Kehr, in his year-end "notable DVDs" piece, cites the **National Center for Jewish Film**, located on the campus of Brandeis Univ., for releasing Edgar Ulmer's Yiddish films. (The National Center for Jewish Film is one of our storage consortium partners.)

The Ross McElwee DVD Collection is included in Kehr's list; McElwee teaches at Harvard and his films are among the Harvard Film Archive materials slated for storage in NHF's Conservation Center. McElwee's ***Sherman's March***, 1986, was named to the National Film Registry in 2000.

Kehr praises ***Unseen Cinema, Early American Avant-Garde Film***, the seven-disc set containing several selections from Northeast Historic Film, although we note that another critic, David Sterritt, found that our items "hardly seem avant-garde at all," these being ***Windy Ledge Farm*** [Walter Woodman Wright Collection] and ***Stewart Family Home Movies***. ▪



The New Alamo Theatre

BUCKSPORT

Program for Week of Feb. 28

Wednesday, afternoon, evening

Little Lord Fauntleroy

Thursday, afternoon, evening

Neptune's Daughter

Annette Kellerman

Saturday, afternoon. evening

The Song of Hate

Betty Nansen

Prices, 10c and 15c

Doors Open 2.30 and 7 p. m.

This is the Alamo Theatre's 90th anniversary year. Earliest known newspaper ad, The Ellsworth American, *March 1, 1916.*

1998

Education Committee devises mission statement.

Bucksport town council votes unanimously to appropriate $64,000 for Alamo Theatre renovation and safety.

1999

Alamo Theatre opens for weekend movies, special screenings of ***Daddy Long Legs*** and ***Easy Rider*** sell out.

www.oldfilm.org designed by Pancho Cole, you can still see it visit the Wayback Machine at www.archive.org

Every feature screening is preceded by the Archival Minute, themed selections from the vault with program notes.

Capital campaign passes $1 million mark

2000

Major grants from Stephen and Tabitha King Foundation and Pentagoet join growing list of supporters.

First Silent Film Festival and first Summer Symposium.

Library of Congress National Film Preservation Tour in Bucksport. Premiere of ***Bucksport Movie Queen 2000***, with local cast and crew

Treasures from American Film Archives, DVD set by the National Film Preservation Foundation includes NHF collections. NHF receives $40,000 to preserve Amateur Exemplar

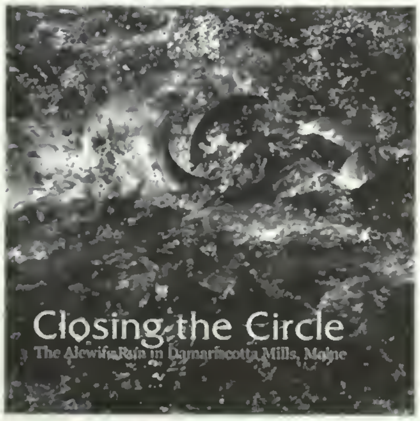
Marissa Denis, our movie queen.

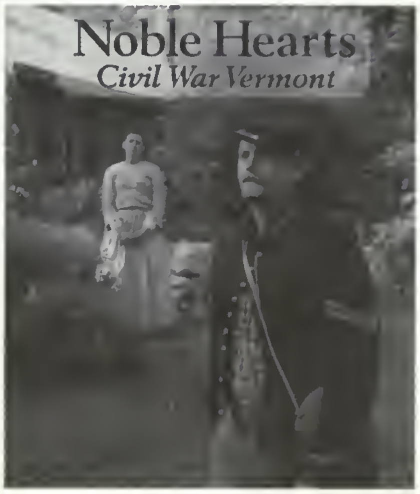
DISTRIBUTION: NEW TITLES!

Things are really humming in Distribution. A new catalog will be published this fall with over a dozen new titles.

You will see many more of your current favorites offered on DVD, as well as several new NHF productions. We now have the technology to create new programs straight from our collections. This capability is very exciting and really opens up access possibilities. We have recently added:

Closing the Circle: The Alewife Run in Damariscotta Mills, Maine explores the relationship between the people of the small village, Damariscotta Mills, and the anadromous alewife. The images reflect the influence of fish migration and harvest on local culture.
$19.95 30 minutes plus bonus footage.
DVD only





Noble Hearts: Civil War Vermont paints a vivid picture of Vermont during America's Civil War. Vermont's soldiers took part in decisive Union victories. The women at home formed Soldier's Aid Societies, built Vermont's growing manufacturing industry, and worked the land to provide goods and food to the troops. Living history events portray period clothing, food, and military actions.
$19.95 60 minutes plus bonus footage.
DVD only. Closed Captioned

Don't wait for the printed catalog, check www.oldfilm.org for up-to-date offerings of *Videos of Life in New England.*

2005 Events at the Alamo Theatre

The Alamo Theatre continues to serve as a locus of entertainment, cultural activity, and education for the Penobscot Bay region.

In 2005 attendance was up 16 percent from the previous year—almost 4,000 more individuals interacted with the archives in our year-round schedule of films, concerts, and presentations both in the theater and in the community.

Last year the top three films in weekend screenings were ***Madagascar***, ***Harry Potter***, and ***March of the Penguins***. Everyone in our seats also saw an Archival Minute before the feature.

On the road, presentations at the Fryeburg Fair and the New England Forest Products Expo drew an estimated combined total of 6,000.

2001

NEH Challenge Grant $500 000 award for construction and endowment

Video streaming on Time Warner Road Runner [illegible]

[illegible] Conservation Center [illegible]

Conservation Center groundbreaking

Robert Jordan of Surry Maine, leaves an unanticipated and much appreciated bequest of $200 000

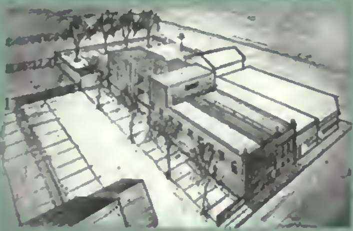
[illegible] film laboratory makes major in kind gift

From Stump to Ship (1930) named to National Film Registry

2002

NHF hosts first Roundtable, on iMovie and Archival footage, for the Maine Learning Technology Initiative

Online Collections Guide funded by the Davis Family Foundation.



Drawing by Terry Rankine, F.A.I.A.

2003

Roundtable II looks at Maine online Social Studies and Wabanaki Curriculum Commission

Timeline continues on Page 10

NHF participates in first Home Movie Day

Forbes family collection of 28mm film is featured topic at Summer Symposium

Irving & Margery Forbes.
Photo by Russ Van Arsdale

And Now for Something Else...

A brand-new DVD compilation of forgotten, overlooked, interesting moving images from the collections here at Northeast Historic Film.

This DVD is a gift to the members and donors who have helped NHF over the past twenty years. It features the types of things that people outside the archives ordinarily wouldn't have the opportunity to see. It's another way for us to share some of our treasures with the people who help us preserve them. The Conservation Center is full of these unique items and we look forward to giving our members ***Something Else*** each year.

Since we sent DVDs in members' copies of *Moving Image Review*, if you don't see your copy attached, we may not have your membership up to date. But it's not too late! Fill out the form on Page 15, or join online at www.oldfilm.org, or call Bill at 800 639-1636, and we'll send your copy of ***Something Else*** right away.

Left to right: Mark Quigley, UCLA; Lindy Leong, Visual Communications, Los Angeles; Julie Buck, Harvard Film Archive; Eric Schaefer, Emerson College; Margaret Compton, Univ. of Georgia Peabody Awards Archive; Janna Jones, Univ. of South Florida, Tampa; Mark Neumann, Univ. of South Florida, Tampa. Photo by Howard Besser, NYU, courtesy Lindy Leong.

In March the Society for Cinema and Media Studies conference was held in Vancouver, B.C. Among the sessions was a workshop, **Welcome to the Archives: New Opportunities for Research**, organized by Eric Schaefer of Emerson College, an NHF Advisor. The workshop came out of the Association of Moving Image Archivists Academic-Archival Interest Group and was designed to stimulate research in collections. Janna Jones and Mark Neumann represented Northeast Historic Film. Approximately 25 people attended the session—scheduled simultaneously with 14 other panels.

2004

NEH Stabilizing Humanities Collections grant to outfit Conservation Center, create archival storage consortium.

Conservation Center opens.

Roundtable III includes Native Studies, metadata, and student rights, safety and privacy.

Symposium, Moving Image as Biography, draws from all over including presenter from Australia.

Video sales from Website double from 2003; VHS sales are largely replaced by DVD sales.

Conservation Center, second floor. Photo by Jane Berry Donnell.

2005

Conservation Center's sub-freezing first floor ready. Consortium collections start to arrive. Cold storage rental available to nonprofits and individuals.

Cinema attendance jumps 20%.

Alan Kattelle pledges his amateur technology collection to NHF.

Home Movie Day III at Maine Historical Society.

The Making of an American (1920) named to the National Film Registry.

Photo courtesy Alan Kattelle.

2006

2006 is the 90th birthday of our building, the Alamo Theatre. We seek documentary evidence of its earliest years (Bucksport sadly has no run of newspapers).

The Maine Humanities Council celebrates its 30th year; with them we learned many things including grant writing and the rigors and joy of public history programs.

Northeast Historic Film Members

Thank You...

...to every member whose generous support made this year's work possible. If you are not a member, we invite you to join. If you are already a member, we encourage you to upgrade your membership now. Please call 800 639-1636 or go to our Website www.oldfilm.org and click on "Join."

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Ile Ife Films
Jonesport Historical Society
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Machias Historical Society
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Maine Department of Environmental Protection
Maine State Library
Moosehead Historical Society
Mt. Ararat Middle School
Mt. Desert Island Historical Society
New Hampshire Technical Institute Library
Nolette Foundation
Old Canada Road Historical Society
The Opera House at Boothbay Harbor
Pejepscot Historical Society
Searsmont Town Library
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Continued on Page 12

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Continued from Page 11

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Thank you!

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Phil Yates, Facilities Manager & Theater, phil@oldfilm.org

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Maine State Archivist, administrative head of the State Archives. Chairs Maine's Historical Records Advisory Board. Ph.D. in political science from Emory University.

Donna Loring, Richmond, ME
Tribal member of the Penobscot Indian Nation and held the position of the Nation's Representative to the Maine State Legislature for four terms. During the same time she also served as the Penobscot Nation's Coordinator of Tribal, State and International Relations. Sponsor of the state law, An Act to Require Teaching of Maine Native American History and Culture in Maine's Schools.

Martha McNamara, Orono, ME, and Boston, MA
Associate Professor of History, University of Maine, Orono, specializing in cultural history and the history of New England. Author of *From Tavern to Courthouse: Architecture and Ritual in American Law, 1658-1860* (Johns Hopkins University Press, 2004). Ph.D., American and New England Studies, Boston University, Maine Historic Preservation Commission member.

James A. Phillips, Bangor, ME
Co-founder of Trio Software Corporation, and an independent property assessment consultant. Former staff producer and director at WMTW TV; studied film at George Eastman House.

President
Richard Rosen, Bucksport, ME
Owner Rosen's Department Store, Bucksport. Maine State Senator, member of Health and Human Services Committee. Board member, Bucksport Regional Health Center.

Karan Sheldon, Milton, MA
Steering committee member, Moving Image Collections (MIC) a project of AMIA and the Library of Congress.

Nathaniel Thompson, Cape Elizabeth, ME
President of Maine Radio and Television Co., LLC. Owns and operates CSP Mobile Productions, based in Saco. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBZ-TV to Gannett Broadcasting. Connecticut College graduate.

David S. Weiss, Blue Hill, ME
Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, DC
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Books include: *The Hollywood Studio System: A History* (University of California Press), *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Atlanta, GA.

Douglas Gomery, Ph.D. Books include *The Hollywood Studio System: A History*, University of California Press, *Who Owns the Media?* winner of the Picard Prize, *Shared Pleasures: A History of Motion Picture Presentation in the United States*. Chevy Chase, MD and Allenspark, CO.

Janna Jones, Ph.D., Associate Professor, Department of Communication, University of South Florida, teaching cultural studies, cinematic culture and culture and community. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article, "Confronting the Past in the Archival Film and the Contemporary Documentary," appeared in *The Moving Image*, Fall 2004. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past*. Tampa, FL and Bucksport, ME.

Alan Kattelle, author of *Home Movies: A History of the American Industry 1897 – 1979*, and cinematographic researcher. AMIA Silver Light Award, 2005. Family roots on Monhegan Island, Maine. Hudson, MA.

Mark Neumann, Ph.D., Associate Professor, Department of Communication, University of South Florida, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture. Tampa, FL and Bucksport, ME.

William O'Farrell, Former Chief, Moving Image and Audio Conservation, National Archives of Canada. Anthology Film Archives Film Preservation Honoree, 1997. Has served several terms as a Board Director for AMIA, advisor Chicago Film Archives. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). He currently serves as Secretary of The Society for Cinema and Media Studies. Cambridge, MA and Gouldsboro, ME.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, owner of Hollywood Vaults, is an expert in film/tape vaulting and media preservation. Contributed to new vault projects for Northeast Historic Film, Paramount Pictures, Eastman Kodak, Cousteau Society, Survivors of the Shoah Visual History Foundation, British Film Institute, Television New Zealand, Pearl Jam, and Phish.
Professional affiliations: SMPTE, Society for the Preservation of Film Music, Society of American Archivists, AMIA, International Facility Management Association, American Society for Industrial Security. Works in Los Angeles, resides in Santa Barbara, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

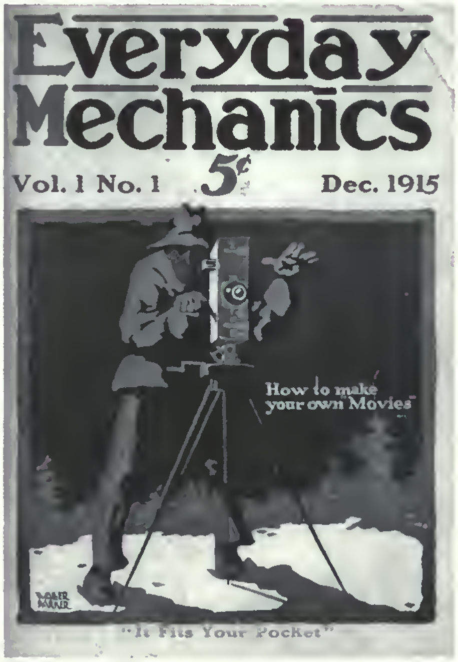
COLLECTIONS: Periodicals

By William O'Farrell

Just added to the NHF library, *Everyday Mechanics* magazine, December 1915 (vol.1, no.1). The cover, "How to make your own movies," shows an amateur cameraman filming in a forest setting.

The inside front cover indicates that the new magazine is running a contest to build subscriptions and offers a FREE MOVIE CAMERA to the winner of the contest.

The home movie article is subtitled, "Wherein the amateur photographer is shown how to select and use an inexpensive motion picture camera." NHF has identified the hand-cranked motion picture camera as a 28mm Pathéscope camera. The 28mm format was introduced to the US by Pathéscope of America in 1913. This format opened the door to amateur movie making, albeit well-off amateurs.



NHF has significant 28mm films, including home movies from the Clements and Forbes collections. In December NHF's ***The Making of An American*** from the Alan Kattelle Collection was the first 28mm film named to the National Film Registry.

American Camp Association, Preserving Memories in Manchester, NH

Preserving Memories was the topic of a presentation March 24 by NHF's Donna Ellithorpe at the 2006 conference of the American Camp Association New England in Manchester, NH.

ACA-NE is a community of camp professionals that serves 900 members and accredits nearly 350 camps.

The 90-minute session provided an overview of film types that camp owners are likely to find in their possession or be offered by campers, previous owners, or community members: 35mm from the early years of the 20th century, 16mm from the 1920s through the early 1980s, 8mm and Super 8 in the middle part of last century. Obsolete video formats were briefly discussed, and contemporary viewing options summarized.

Participants learned how to assess the condition of films and videos, how to make a preservation plan, and how to seek out and evaluate the services necessary to preserve, restore, and duplicate these important records. Topics covered included deterioration (e.g., vinegar syndrome), cleaning, repairs, and storage needs including supplies (cans, cores, and leader), and optimal long-term storage conditions.

Attendees representing camps throughout New England were eager to learn the nuts and bolts of preserving their film and video collections. A screening of historic summer camp footage from NHF brought much lighthearted comparison to modern day camp activities and policies. Gone are the days of horseback riding without helmets!

Thanks to our friend Mary Ellen Deschenes at the Maine Youth Camping Association for helping maintain our ties to the camping community.

AMIA 2006 in Anchorage

The 2006 annual meeting of the Association of Moving Image Archivists will be held in Anchorage, Alaska, October 10 to 14. Northeast Historic Film has been part of the organization since AMIA was founded in 1991, and participated in its predecessor group, FAAC/TAAC.

This year's conference will feature panels, workshops, and screenings planned by individuals and interest groups. We anticipate as we head to the home of the Alaska Moving Image Preservation Organization and their Alaska cohort that representation by regional and nontraditional archives will be strong.

Bob Curtis-Johnson (Principal Consultant, Summit Day Media; Former Executive Director, Alaska Moving Image Preservation Association; Commissioner, Anchorage Arts Advisory Commission), is a longtime friend of Northeast Historic Film and a force in the field. On the occasion of our anniversary he writes, "Given the magnitude of risk facing non-profit organizations, the success of Northeast Historic Film could be measured simply by its mere survival. Thankfully, there are better lenses we can peer through to evaluate NHF's impact—from the many positive effects on its regional constituency to their work in bringing New England's cinematic history to the attention of the global archival community.

In the archival world, regional non-profit organizations are few and far between, and those of us with experience in this field look to Northeast Historic Film as a leader and an example, thanks to their consistently high-quality efforts. Congratulations to NHF on your first 20 years, and best wishes for 100 more!"

We look forward to seeing Bob in his natural habitat and to joining our colleagues in Anchorage. For more information, go to www.amianet.org

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 140* Videos of Life in New England and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 450* videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes or DVDs at a time. A $5 shipping charge applies.

*Check the listing for available format (VHS or DVD) when selecting titles.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ **Individual Member, $25 per year.** All benefits listed above.

☐ **Educator/Student Member, $15 per year.** All benefits listed above for teachers, homeschoolers and students at any level.

☐ **Nonprofit Organization, $35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.

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Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

If you would like more information about our Membership programs
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Your dues are tax-deductible to the extent allowed by law.

The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org.

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I can play these formats

	Yes	No
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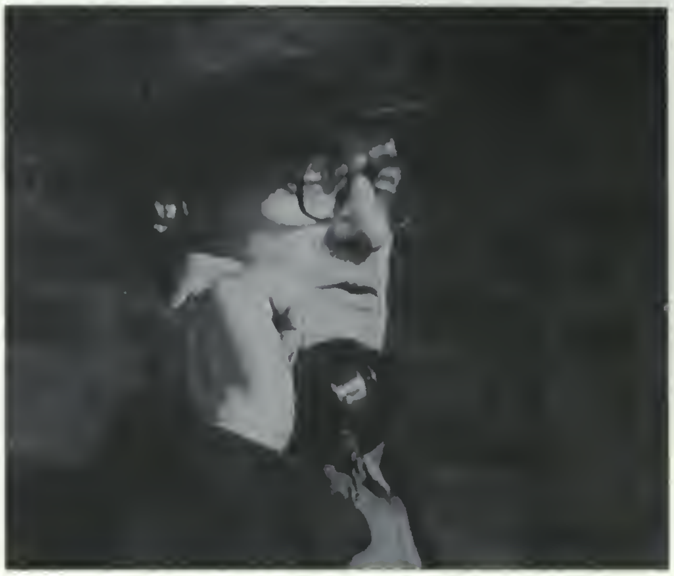
Summer Symposium: The Working Life
July 20-22, Bucksport, Maine

Celebrating twenty years of Northeast Historic Film's mission for moving image collection, preservation and education, the theme for this year's Summer Film Symposium is ***The Working Life***. The three-day symposium will examine a wide range of moving images that explore the meanings of work in various cultural and historical periods. From July 20-22 filmmakers, scholars, and archivists from Canada, the United Kingdom, and the United States will meet in Bucksport and deliver presentations and screenings.

Canadian filmmaker Jennifer Abbott will give the symposium's keynote address. Abbott was co-director for ***The Corporation***, the 2003 documentary that explores the nature and rise of the dominant institution of our time. The film draws on archival footage from popular culture, advertising, TV news, and industrial film, and Abbott will discuss what such moving images tell us about the working life. ***The Corporation*** won 24 international cinema awards. Abbott will also introduce ***The Corporation*** at a special symposium screening and discuss the film with the audience.

Symposium presenters come from far and near. From the UK, Leo Enticknap will provide a presentation about ***The Blackhill Campaign***, an amateur documentary about the closure of a coal mine in northeast England. British film curator and author Enticknap will discuss the film's production, rediscovery, restoration, and its significance to industrial history and amateur filmmaking. Closer to home, Nathan Godfried, professor of history at the University of Maine, Orono, will discuss union organizing through moving images. Focusing on the 1950 historical docudrama, ***With These Hands***, Godfried will examine how the International Ladies Garment Workers Union used the film to explain the goals and services of the trade union movement to union members and the general public.

These and many other presentations and screenings will make this year's symposium one of insightful commentary and interesting discussion. The NHF Symposium is open to scholars, students, artists, and members of the general public. For registration information, please visit www.oldfilm.org or call 207 469-0924. ■



The superintendent of Blackhill Colliery hears the news that the mine is to be closed. The Blackhill Campaign © Jack Parsons, 1964. Restoration © Northern Region Film & Television Archive, 2004.

Jennifer Abbott, Director, ***The Corporation.***

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Northeast Historic Film

MOVING IMAGE REVIEW

WCSH Collection, interviews on the street after Margaret Chase Smith announces her presidential campaign. November 9 screening at Maine Historical Society.

Sharing the Important Things
The Bison and the Cletrac

On an autumn day in 1940, four teenage boys discovered the Lascaux cave paintings in France. Some of the greatest prehistoric art ever found, these images of horses, bulls, and bison have been the subject of much curiosity as to their significance.

Northeast Historic Film's mission, "to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England," is inspired by the discovery of other images that were not known. A hint of the scope of material is indicated in Moving Image Collections, Pages 10-12. We are excited about films by regular men and women about their landscape and their work.

Films recently brought in by the Palermo Historical Society are excellent subjects for inquiry and appreciation. Shot during the 1930s and 40s by talented amateur filmmaker Milton Dowe, the collection consists of 18 reels of 8mm film. Mostly black and white, occasionally punctuated by color segments, the films are brilliantly specific. Dowe shows us an elaborate alewife fishery, the farm at haying time, scruffy faces on a hunting trip.

In ***Pipe Line*** 1948, the film's title created from lengths of pipe and joinery, we watch bulldozers clearing and trenching to lay miles of pipe. In another reel, a behemoth of a snowplow, a 1939 Cletrac tractor from the Portland Tractor Co., clears mountains of snow after a blizzard, then reappears to move a shed to the Palermo General Store.

Continued on Page 14

Celebrating Our 20th Year
Events at Maine Historical Society

Thursday, November 9, 7 p.m.
SCREENING
Collecting and Preserving Maine, Highlighting WCSH-TV
Free and open to the public.

Friday, November 10, 9:30 a.m. - 4 p.m.
WORKSHOP
Personal & Family Film in the Digital Age
A hands-on day caring for your old film reels. Bob Brodsky and Toni Treadway, film preservation experts (see www.littlefilm.org). For info on what to bring and to register visit www.oldfilm.org or call 207 469-0921. $75 registration fee.

Both events at Maine Historical Society
489 Congress Street, Portland 207 774-1822

Winter 2007

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Become a Member **15**

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David S. Weiss, executive director
Marcia Gronewold Sly, writer
Karan Sheldon, managing editor
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Email info@oldfilm.org

Preserving and Making Accessible Northern New England's Moving Image Heritage • www.oldfilm.org

Executive Director's Report

I am pleased to announce that our offices now have windows with a view. OK, maybe it doesn't sound like news, but it is an indication of progress. Windows one can see out of, particularly when they are beautiful arched windows in a 1916 building, are something to celebrate. Until this year our office windows were obscured by plastic sheeting to keep dust and weather out.

Running a nonprofit organization is all about priorities and we've tended to put our community and our collections ahead of our working conditions. Still do…I'm writing to you from an office with a plywood floor.

The façade renovation work is underway and significant strides have been made. In addition to the windows we are pleased with our new neon marquee and exterior poster cases. A new entry door has been ordered and will be installed soon. In 2007 we hope to complete the project by rebuilding the parapet and re-pointing the rest of the Main Street brickwork.

The activity continues on the inside where we are continuing to make improvements like new carpeting and temporary exhibits featuring the Alan and Natalie Kattelle Equipment Collection and the Q. David Bowers Theatre Postcard Collection. These exhibits are designed to give visitors a taste of the more major museum development effort currently underway.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

Consistent Support from Davis

The pace of progress received a boost thanks to the Davis Family Foundation. In September 2006 we received a $20,000 grant toward completing the facility. In awarding this grant, the Davis Family Foundation has shown support for the mission of Northeast Historic Film and confidence in our direction and our ability to move ahead.

ALAMO
RIVERBEND PLAYERS PRESENT
AN EVENING OF LIVING ROOM THEATRE
THUR & SUN 7PM
ARCADY WED 7:30PM
ALAMO
RIVERBEND PLAYERS PRESENT
AN EVENING OF LIVING ROOM THEATRE
THUR & SUN 7PM
ARCADY WED 7:30PM

Zach, a member of the Riverbend Players, a local theater group, juggled before performances during this year's Bucksport Bay Festival. He and the show were a rousing success. Photo by Jane Donnell.

Looking back at the growth and development of NHF we note the Davis Family Foundation's consistent support, helping us continue to build a world-renowned resource from the ground up. We received the first of four grants from the Falmouth, Maine, foundation in 1994. In 1999, an Archival Storage Space request gave us the ability to build initial cold storage and helped attract a $1 million gift for our cold storage conservation center from an anonymous (and previously unknown) Bangor donor.

In 2002, Access to Maine's Moving Image Heritage, to improve our Web-based services, led to first-time grants from Verizon and International Paper.

It's Good to Be Here

We are committed to firm rooting in Bucksport and surrounding communities. We provide access and public programming for elementary through university students and local residents of all ages. Our community cinema employs Bucksport high school students year round: training, paid work, internships, and study opportunities.

Our access and outreach strategies reach and affect broad and diverse audiences: we partner with local schools, the Maine Department of Education, Portland Museum of Art, Maine Historical Society, MPBN, the University of Maine, and many others.

The community cinema, pictured here, serves 15,000 people a year with popular films (each showing preceded by archival selections), school field trips, the annual symposium, a classical music concert series, and community events such as the Bucksport School Department's Adult Ed graduation, candidates' nights, and lecture/discussions.

North to Alaska

In October the Association of Moving Image Archivists held its annual conference in Anchorage. Not surprisingly, given the location, one of the sessions was on cold storage. I was pleased to see, once again, that cold and frozen storage were held up as the "single most important contributor to film stability." We continue to be proud of the beautiful cold vault building humming away behind the theater, making sure that the region's moving image heritage is safe for the future.

Grants in Action

This Just In!

We are proud and happy to announce the arrival of a new 35mm sound print of ***Mission: Alpha Centauri*** (1967). Profuse thanks to Cineric for generously preserving a Super 8 film that's been called a small town Sci Fi classic.

Davis Family Foundation Award

NHF recently received $20,000 from the Davis Family Foundation for improvements to the Alamo Theatre. With this generous gift, we are at $70,000 toward our goal of $100,000 for the project to upgrade the 1916 building. (See Page 2, Executive Director's Report.)

Documenting Endangered Languages

Northeast Historic Film is a partner in a project awarded funding by the National Science Foundation and the National Endowment for the Humanities. The project, which will receive nearly $350,000 over three years, involves audiovisual documentation of Passamaquoddy-Maliseet language. The NSF proposal guidelines required plans for archiving recordings in a stable environment.

Using documentary techniques, filmmaker Ben Levine of Rockland, Maine, will record fluent Passamaquoddy-Maliseet speakers in places of historic and traditional communal significance. Seven 30-minute group events that represent the native people's experience of community in place will be shot. From the original digital foootage, NHF will create 35mm film for archival storage.

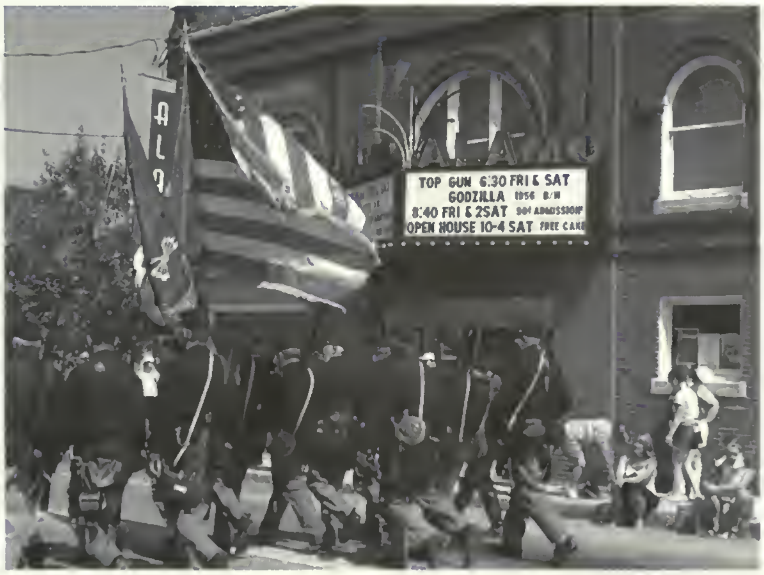
NHF Executive Director David Weiss says that the idea of making a digital video and film document specifically for archival purposes was a new direction for the archives, whose work has been focused on preserving materials that already exist. Weiss says, "The requirement that film be used as the archival medium acknowledges a fundamental weakness in digital format. Film, as an analog format, is both stable and has a long track record. In the future it will be more readily recoverable than long-obsolete digital formats."

The film, along with Levine's previous studies of language in New England, ***Language of America: Native Cultural Survival in a Global Age*** and ***Reveil: Waking Up French***, will become a research and learning resource for linguists, history and language teachers, and students. Native language speakers from Pleasant Point and Indian Township, Maine, and Tobique, New Brunswick, will be featured. Advisors to the project include linguist Robert Leavitt and Margaret Apt, Director of the Wabanaki Museum and Resource Center.

National Film Preservation Foundation

Two amateur films from the **Herbert F. Sturdy Collection** are being preserved thanks to a grant of $8,480 from the National Film Preservation Foundation. ***It Was Just Like Christmas*** and ***Sweeter by the Dozen***, shot in 16mm by Sturdy in 1948 and 1950, were chosen from Sturdy's more than 47,000 feet of film because of their fragile condition. (See *Moving Image Review* Summer 2005.) Both films are color reversal original. ***It Was Just Like Christmas*** is the story of 5-year-old Sally Sturdy on a search for Santa Claus. A tape of Sally's voice that accompanied some scenes was lost before reaching the archives, but NHF is fortunate to have Sturdy's notes detailing 27 audio cues for the film. ***Sweeter by the Dozen***, a day in the life of twelve second-grade girls, has the unusual configuration of a double magnetic audio stripe. Chace Productions will preserve the audio prior to work on the picture by Cineric. The NFPF grant will make possible the creation of a new 16mm internegative, timed release print, and BetaSP videotape of each film. ■

Celebration: The Alamo at Ninety



Bucksport Bay Festival parade in July, with Civil War Union troops, sailors from the USS DeWert, a 453-foot frigate built in Bath, Maine, reminding us that we're close to the sea on the Penobscot River and within sight of Fort Knox, enjoyed by re-enactors. Photo by Jane Donnell.

On July 29 the Alamo Theatre celebrated its 90th birthday. Newly spiffed up in her colorful neon marquee, the old lady hummed with activity. Visitors were treated to a birthday cake depicting the façade, and constant screening of footage from the collections. A lobby display highlighted vintage equipment and memorabilia, including nearly eighty vintage postcards of cinemas in Maine (See Collections: Bowers, Page 5) and a first glimpse of the Kattelle Collection of cameras, projectors, and other technology. In the evening a delighted audience saw ***Godzilla***, the last film shown at the Alamo before the cinema closed in 1956. ■

In Memoriam

Patricia Fenn McGeorge, an Ellsworth resident and long-time member, is remembered as a friend who attended Alamo Theatre films with her daughter, Judy McGeorge, also a member and essential participant in educational and outreach projects. Patty died in Bonita Springs, Florida, in April.

Independent filmmaker **Peg Dice** of Brunswick was an early NHF enthusiast, donating her 16mm films of Maine work life, including ***Fence in the Water*** (1980). Her husband, John Dice, donated additional film elements and filmmaking equipment. Peg's leukemia took her in December, 2005.

James Marvin Sweet, a beloved Bucksport figure, passed on in September. Jimmy had introduced himself with a handwritten note found under the theater door when Executive Director David Weiss unlocked it for the first time in 1992. The note read, "It is my duty as a fellow film student to welcome you to Bucksport."

Jimmy Sweet in 1999. Photo by Jane Donnell.

Jimmy was a volunteer at NHF. He received NHF's first press pass so that he could attend screenings at the Alamo as often as he wanted to—contributing reviews to the local newspaper, the *Bucksport Enterprise*. A native of Buckport, Sweet was born December 17, 1937, and died September 17, 2006. A celebration of his life included a matinée showing at the Alamo Theatre of ***Bucksport Movie Queen 2000***, in which Jimmy had played a role.

Staff News

Sean Savage came to NHF full-time in August to handle tech services and stock footage duties. Born in Rochester, NY, in a house full of Kodak product samples, Sean was destined for filmish things. When he was just a wee tot, the family headed west. He attended the Evergreen State College in Olympia, Washington, where he stayed on as the film programmer for the Olympia Film Society and Festival. He is a graduate of the Moving Image Archiving and Preservation program at NYU and spent the summer of 2005 as an NHF intern.

His work identifying the mysterious ***Madison News Reel*** from the Ronald Yates Collection (*Moving Image Review* Winter & Summer 2006) evolved into a senior thesis project on the silent-era distributor/exhibitor, The Bureau of Commercial Economics. He enjoys autumn, coffee, hiking in Acadia National Park with his dog Prairie, and movies with monkeys in them.

Sean is in the seat most recently occupied by **Donna Ellithorpe**, from the summer of 2004 when she joined us as an intern, to summer 2006. An L. Jeffrey Selznick School of Film Preservation graduate and veteran of the Hollywood workplace, Ellithorpe was an inspired programmer. Among other achievements, she served as our point person with the Maine Women and Girls Film Festival, and New England Archivists workshop at the University of Vermont. An engaged Association for Moving Image Archivists member, she spoke up at the "AMIA at 14" session in Austin, Texas, encouraging archivists to take on a public education role. Recalling giving the Film Preservation Basics workshop, she said, "They were a thrilled and enraptured audience. I think most of us here could do it if we want to reach out like that. And it's our responsibility to do so. People do want to learn, and people do come in...Everybody should do it."

Celebration: Humanities Fest

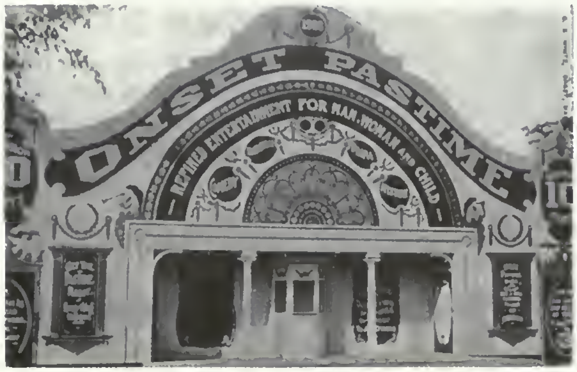
The Maine Humanities Council planned a free public event on October 21 in Lewiston, Maine, in celebration of their 30th anniversary. David Weiss showed *Moving Images of Maine: Selections from the Archives.*

Maine's moving image heritage was transformed by the Maine Humanities Council in partnership with Northeast Historic Film. Films we now think of as solidly part of the curriculum, our DVD collections, and library shelves, were not known 30 years ago. Productions and their continuing availability made possible by the Maine Humanities Council, an incomplete list:

In and Out of Maine, 1975-1977
A Question of Survival, Washington County, 1976
Living the Good Life, 1977
Cut and Run, 1980
May Sarton: She Knew a Phoenix, 1980
Creative Approaches to Death and Dying, 1983
Master Smart Woman: A Portrait of Sarah Orne Jewett, 1984
From Stump to Ship, restoration of 1930 film, 1985
AIDS Series, 1987-88
The Mystery of the Lost Red Paint People, 1987
Our Lives in Our Hands, 1988
Woodsmen & River Drivers, 1989
The Land of Norumbega, 1989
Renascence: Edna St. Vincent Millay, 1993
Evangeline, restoration of 1929 film, 1996

MAINE
HUMANITIES
COUNCIL

Collections: Cinema Postcards of Q. David Bowers



Onset, a village of about 1,200 on Buzzards Bay in Massachusetts, was home to the Pastime Theatre. Q. David Bowers Collection.

Northeast Historic Film has received an extraordinarily rich collection of motion picture exhibition memorabilia from the author and collector Q. David Bowers. The 3,486 postcards of movie houses from all over the United States represent a massive record of early cinema exhibition. The postcards were collected by Bowers over decades and include many unusual images of entertainment history and architecture from the 1880s through the 1950s, with a focus on cinemas before 1920.

Q. David Bowers is the author of over three dozen books on various subjects, including *Nickelodeon Theatres and Their Music, The Encyclopedia of Automatic Musical Instruments*, and other works that have become standard references in their fields. Bowers's interest in cinema history dates from 1957, when on a visit to Philadelphia's Pine Street as a teenager he purchased for $5 a collection of silent film posters that had been deaccessioned by Harvard University. Since then he has collected cinema periodicals and publications, including many items formerly the property of George Kleine, Martin Quigley, William Fox, and other notables.

The postcards in the collection include images of nickelodeons, amusement park and midway theaters, open air theaters or "airdromes," theater interiors, lobbies, ticket booths, theater organs, theater calamities, drive-in theaters, and more. Theaters in every state in the nation are chronicled, with a strong New England representation. Images show the evolution of cinemas over decades, changing façades and streetscapes, renamings, signboards, posters, and marquees. On cards that were mailed, messages conveying experiences related to the cinemas or movies shown, add historical and cultural value to the collection.

More than a set of almost century-old images, the Bowers collection of postcards provides an important resource to aid in developing understanding of early cinema exhibition and nickelodeons. A significant addition to NHF, these vintage images are particularly useful for research, documentation, and reuse in new media applications.

20th Anniversary Kudos

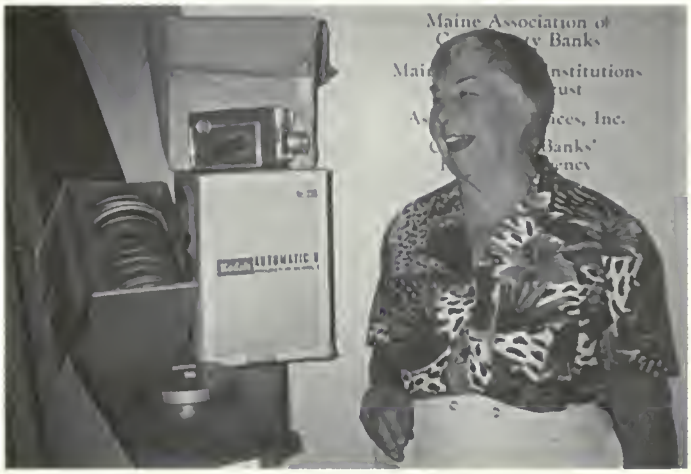
Northeast Historic Film received a letter of congratulations from **U.S. Senator Susan M. Collins** on the occasion of our twentieth anniversary. Senator Collins wrote:

> I have been proud to support your efforts, and it is a great pleasure to congratulate you on the tremendous success you have achieved.
>
> NHF has been a champion in the effort to safeguard the unique and priceless film and video records of northern New England. From the beginnings, with Karan Sheldon and David Weiss, co-founders of NHF, you have moved carefully and with determination to realize the dream of a first class independent regional film archive.
>
> You have honored your commitment to the people of Maine and northern New England who entrusted to you the fragile and irreplaceable record of their history. Your passion and dedication are inspiring, and I look forward to continuing to support you in this fine endeavor.
>
> Congratulations on this remarkable achievement.

Home Movie Day IV

by Rob Nanovic

On August 12, Maine Historical Society in Portland hosted the annual Maine Home Movie Day. After four years, it is apparent that HMD is acquiring a dedicated following. NHF staff members Rob Nanovic and Sean Savage handled the inspection and projection of 8mm, Super 8, and 16mm amateur films. Our audience filled the seats throughout the afternoon. HMD is a day of discovery for many of the spectators who bring in shoeboxes filled with films containing unknown or long-forgotten memories. Several audience members were back for their second or third time. From 1930s vacations on Long Island in Casco Bay to a visit from President Ramon Magsaysay of the Republic of the Philippines onboard the U.S.S. Wasp and fighter jets taking off in the Pacific, the films continue to surprise. Visit www.homemovieday.com.



Mary Folsom of Kennebunk, Maine, attended Home Movie Day. She donated 8mm film shot in Maine, with camera and projector. Photo by David Weiss.

Poetry by Patricia Smith Ranzoni, excerpts from her reading at the Symposium.
Moving Pictures: Where You've Been That You Might Not Have Seen,
A Collage Poem for The Working Life 2006 Summer Symposium

Transgressions

I know I
am not supposed
to be writing our women
digging their greens, tres-
passing in another class,
but this ground is composed
of my people

and I am on my knees   and this is a knife.

Photo by Bob Brodsky.

All in Good Time

A woman in her handsewn dress
relays canners of washwater heating on the range since
it's turning out to be a good drying day. Piles
of handmade and couldn't be made clothes for seven sorted
around their new lordlike wringer from Ivan Braun's.

Milkpail, scrubbed and scalded...
The frothy hay-seeded strainercloth clean again on the pulley line.
Yeastdough rising in a three gallon pot. Cookingdishes soaking
awaiting free hands and next boiling teakettle rinse.

Four rhubarb pies men will vie for
at some benefit bakedbean supper crowning towels
on the linoleumtacked sideboard she's been up since five.
Only so much time before the youngest get home on the bus
their father out at four. The car's at the mill

where would she go she never shops.
No clubs. Chauffeurs the kids after extra trips to keep it,
and him when he's had too much. *Work and more work*
she hollers when she's had it they hardly ever hear her laugh

but sometimes she plays Amapola
on the piano and The Beer Barrel Polka she doesn't even
need notes and she sees to it any who want have lessons long
as they want in town with Faye MacLeod.

Ranzoni's collections from Puckerbrush Press, CLAIMING *(1995) and* SETTLING *(2000). At bookstores and pranzoni@aol.com.*

During the Symposium, visitors toured Northeast Historic Film from roof to basement. Materials that do not fit our collecting criteria find refuge in our basement until moving to a new home. **Leo Enticknap**, from the University of Teesside, Curator of the Northern Region Film and Television Archive, documented his visit. "The basement contains a veritable treasure trove of moving image history. 1" and 2" videotapes can be seen in the background, while Leo found some Capacitance Electronic Discs––a short-lived home video format from the late 1970s that encoded the signal on a modified phonograph record." Text and photo courtesy of Leo Enticknap, http://www.enticknap.net/leo/index.htm

EDUCATION
Symposium 2006, The Working Life

by Ryan John Shand
Department of Theatre, Film and Television, University of Glasgow, Scotland

Looking out my window, as the plane shakes and bolts of lightning engulf the night sky, I began to wonder if travelling to Maine to give a paper at the annual NHF Conference was one of my better ideas. We have storms in Scotland as well, just not storms like *this*. Thankfully arriving in one piece and making my way to the Alamo Theatre in Bucksport a couple of days later, I was relieved to discover not only archivists, academics and filmmakers from across the States and beyond, but also a well-equipped archive and a great cinema. Note taken: all film archives in Britain should have screening facilities like this.

As we gathered into the cinema to begin the proceedings, I was excited. Film scholars tend to shy away from historical approaches to film, especially topics that might be outside the mainstream. Not here though, a conference dedicated to industrial and amateur film. The theme this year, The Working Life, exploring representations of work in the moving image. That was worth making the extra effort for.

I would say the programme consisted of three approaches to work in film: promotional practice, worker resistance, and the neutral gaze. It was interesting to track how these approaches overlapped and began to inform each other. For example, Sian Evans' personal experience making corporate videos was later complemented by a paper on how instructional films on women workers were used in factories during the early twentieth century. Here the historical informs the contemporary, and vice versa. Similarly, Michael H. Frisch championed new audio/video documentation that could make material more accessible to future researchers.

The worker resistance strand of the conference was richly represented. Nathan Godfried, from the University of Maine, and Erika Gottfried of New York University, may have discovered some family ties over lunch in MacLeod's Restaurant, but their respective papers focused on the central importance of unions in the working lives of New Yorkers from the 1930s to the 1950s. Nathan discussed the union funded film ***With These Hands*** (1950), while Erika introduced the Transport Workers Union's president, Michael Quill, through some great clips from his many television appearances over the years. Hopefully, the burgeoning academic interest in the history of television, both international and local, will make presentations like this more common. Papers on the working life in France through the eyes of a philosopher, films on both the 1912 American Woolen Strike in Massachusetts and a 1959 coal miners' strike in England, provided delegates with other perspectives on the central themes of strikes and resistance.

Robbins Barstow & Alan Kattelle at the Symposium enjoying an ice cream break. Barstow showed The Abbakadabba Coopno, a film he shot in 1941 at a New Jersey camp for Christian pacifists. Photo by Bob Brodsky.

Between the instructional and the agitational, lies the neutral gaze of the amateur filmmaker. I was especially pleased to see a number of papers on this under-researched aspect of cinema, demonstrating that it is a more elusive film practice than at first appears. This was the subject of my paper, as I discussed the practice of re-makes within amateur cinema. It was a special pleasure to show clips from the two versions of ***Around Wick Harbour*** (1936 & 1974/75), along with a trailer for the Scottish Amateur Film Festival, to an audience outside of Britain. With its own long history of fishing communities, residents from the coast of Maine were particularly receptive to images documenting this industry.

An opportunity to savor the home movies of the Hollywood director Henry Koster was provided by Melissa Dollman of UCLA. The glimpse of actors and technicians relaxing between takes certainly changed my ideas about how the studio system functioned at its height. By contrast, Andrew Avery's home movies of life in Georgia, presented by Ruta Abolins, focused on the leisure pursuits of everyday people, emphasising the strong bonds that work provides for rural communities.

Screenings were also seamlessly integrated into the programme: there was a documentary on silent film exhibition, as well as the short drama ***The Abbakadabba Coopno*** (1941), with star turns from the child actors. Bob Brodsky's interview with the receptionist who disliked her job in a shoe factory was a highlight of his documentary ***A Day at the Factory*** (1973).

The conference wrapped up with lobster dinner, followed by a screening of film clips from the NHF vault. While watching the television documentary, ***A Day in the Life of a Lobsterman*** (1954), I began to think how similar it was in approach and tone to an amateur documentary, ***The Last Fisherman*** (1961) made by Clansman, a Scottish cine-club. As I imagined programming a double bill made up of these two titles, suddenly the distance from Maine to Scotland no longer seemed so great.

The 2006 Symposium was organized by program chairs Mark Neumann and Janna Jones (University of Northern Arizona), with committee members Chris Horak, Rob Nanovic, Eric Schaefer, Karan Sheldon, Dwight Swanson. ■

Technical Services: Alan Bemis Collection

When John Macone first contacted us about his grandfather's collection of home movies, we were of course interested in what sounded like a significant family collection. When we saw the films, it was clear that this collection contains some of the most unusual and delightful historical footage we've seen.

Alan C. Bemis was a physicist and corporate director with a lifelong interest in airplanes and automobiles. A resident of Concord, Mass., he built a spectacular home on a bluff on Maine's coast. It seems that everything Bemis did was fantastic. During the 1930s he hauled weather observation equipment up Mt. Washington in a 1913 Rolls Royce Tourer once owned by Alice Longfellow, the poet's daughter, (a car now at the Owls Head Transportation Museum).

Bemis conducted national defense research during World War II and was subsequently director of MIT's Weather Radar Research Project, the "Rad Lab." He was celebrated as a teller of Maine stories, and rumored to have flown his small airplane under the Deer Isle-Sedgwick Bridge. (See *Moving Image Review* Summer 1999 for more on the bridge.)

The Alan Bemis collection, approximately 20,000 feet of silent 16mm film, chronicles aspects of the life of a remarkable family: the 1928 wedding of Alan Bemis and Mary Chapin, the building of his seaside home, Downeast cruises by sailboat and seaplane, childhood films of Bemis's five daughters, and playful sequences of dozens of family members emerging from a steamer trunk.

Some of the most memorable films are Bemis's copies of four movies made by a group that called themselves The Motormaulers. The first two, ***The Rise and Fall of Susan Lennox*** (1930) and ***The Bootleggers or Junkman's Holiday*** (1932), were originally shot with a 35mm Akeley camera that belonged to Cornelius Crane. Crane, who used the camera on his 1928-29 Crane Pacific Expedition, an anthropological expedition to the South Seas, also allowed the Motormaulers to use his family's property in Ipswich, Mass., as a location for some of their films.

A Motormauler in action. Alan Bemis Collection.

Fender Bender Dramas

According to "The Saga of the Motormaulers," written years later by Bemis and cameraman/director, Sid Shurcliff, the series of films began when Shurcliff "suggested a fender-bender drama" in which "we destroyed junky automobiles and abandoned houses in remote locations." The productions included cops-and-robbers chases (which, it seems, extended to real-life encounters and near misses with local law enforcement) and all manner of crashes, including head-on collisions using "a throttle control that could be yanked wide open as the driver bailed out." Remarkably, no one was injured, although Bemis admitted that the bail-outs were "made on grass to minimize bruises."

The third and fourth films, ***The Kidnappers, or Rollo's Revenge*** (1933) and ***The Great Jewel Robbery or Why Do Oysters Perspire*** (1937),were shot with a 16mm Bell and Howell and were much more elaborate in casting and plot devices. By the last film, a car is driven into a creek, the robbers escape in a hijacked sailboat, and both the "police" and the "heroine" (Bemis as Madame Tiara Kohinoor) give chase in airplanes. Bemis and Shurcliff wrote, "Exhausted and somewhat shaken, we all agreed we had tempted fate too far and would put the Motormaulers Club on inactive status forever." Still, in his 1985 narration, Bemis recommended trying it sometime "with your best family car—it's a lot of fun!"

NHF has produced new video reference copies of the eleven-hour Alan Bemis Collection. Many of these films, not seen for more than 60 years, are now accessible for research and pleasure, with the originals in safekeeping for the benefit of future generations. ■

EDUCATION: 1920 Film Teaches Again

The annual meeting of the Massachusetts Coalition for Adult Education (MCAE), held in October, included a session for Teachers of English for Speakers of Other Languages. Nancy Coffey, curriculum coordinator, Operation Bootstrap in Lynn, Mass., arranged the workshop. "A 1920 Silent Film in the ESOL Classroom," featured NHF's film from the Alan Kattelle Collection, ***The Making of an American.*** Karan Sheldon introduced the film, which was produced by the Worcester Film Corp. for the Connecticut Department of Americanization, to promote English language classes to immigrants. Nancy Coffey shared activities she has used with the film, which was a smash hit in ESOL classes. (See *Moving Image Review* Summers 2004 and 2006 on inclusion in touring program, "Making Americans," and inclusion in the National Film Registry.) The MCAE conference is said to be one of the largest and most successful conferences of its kind in the country. DVD copies of the film were made available at the workshop and a copy was donated to the Adult Literacy Research Institute library in Boston. ■

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Thank you!

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Collections Use: West Minot Grange Shows TB Films

The films at the Northeast Historic Film often play a pivotal role in stimulating interest in a specific topic in social history. This past June, the films of the **Talbot and Barbara Hackett Collection** were shown to a capacity crowd at the West Minot Grange in western Maine. More than one hundred people gathered for a potluck supper and program about the Western Maine Sanatorium, a tuberculosis treatment facility featured in the Hackett films.

L. Bowman Sturtevant, whose family lived in Hebron, Maine, where the sanatorium was located, helped organize the event. Several former patients at the sanatorium, which operated from 1901 until 1959, spoke about their experiences at "the San," and according to Sturtevant, the audience was "completely enthralled."

The Hackett footage, which was shot in 1934, shows the dozen or so buildings at the facility, some of which are standing today. Patients are seen "taking the cure" of fresh air and sunshine in the isolation of the Maine hills. The 16mm films depict many outdoor activities, including a July Fourth celebration and winter games.

Sturtevant, who is president of the local historical society, is collecting information for a book about the sanatorium. He says he was not surprised that the program was well attended. Many area residents, including members of his family, were employed at the sanatorium, which treated about 120 patients. Although most of the patients have long since passed away, Sturtevant says that those still living, such as Woodrow Gamin, have been able to identify others and "shed light on what was going on" in the films. Sturtevant says that people are still contacting him about the June event. A second program is planned for the spring of 2007.

For more information on the Hackett Collection, which NHF has transferred to DVD, go to the Collections Guide at http://www.oldfilm.org/ocg/

Moving Image Collections

Named moving image collections at Northeast Historic Film are listed here. Those in bold are described in NHF's Online Collections Guide at http://www.oldfilm.org/ocg/

Abbott, Philip J.
Acadia National Park
Acadian Heritage Society
Adirondack Museum
Alaska Moving Image Preservation Association
Alden, Richard C.
Allen, John E.
Allen, Steve
American Film Institute
Appalachian Mountain Club
Arbo, Paul P. & Lucy G.
Arnold Expedition Historical Society
Aroostook Micmac Council
Austin, Karl
Ayers Electronics
Bailey, Solon & Betty
Baird, Davis
Baker, Madge
Baker, Milford
Baldwin, Joan Thurber
Bangor & Aroostook Railroad
Bangor Advertising Awards
Bangor Historical Society
Bangor Historical Society/WABI
Bangor Hydro-Electric Company
Bangor Mental Health Institute
Bangor, City of
Bannister, John
Barbieri, Lewis
Bardwell, John
Barnes, Richard
Barricelli, Peter
Barth, Vanessa
Bartlett, Richard
Bartlett, William
Bass, Elvira
Bath Chamber of Commerce
Beaudry, Philippe
Bedell, M. Paula
Belfast Histotical Society
Bell, Ned & Dorrice
Bemis, Alan
Benaquist, Larry
Benedict, Herbert
Bennett, Shaun
Bernard, Jules
Bernard, Michael
Berry, Ned
Beveridge, Pam
Bex, Ann & Ray Williamson
Bienick, Edwin
Birch Rock Camp
Bissette, Stephen
Bissonnette, Mark
Blazej, Ken
Blodget, Ben
Blue Hill Consolidated School
Bogart, Susanne
Bohlen, Scott
Booth, Allison
Boothbay Region Historical Society
Bos, Frances
Boston University/Krasker Film Library
Bourn, Lawton P. Jr.
Bowden, Harold
Bowen, Richard
Bowers, Q. David
Boy Scouts of America Troop 119
Bradford, John
Bradley, Cameron
Branch, Joan
Braun, Ivan Jr.
Brick Store Museum
Brinson, Russell T. Sr.
British Film Institute
Brodsky & Treadway
Brouillard
Brown Paper Company
Brown, Donald C. Jr.
Bruner, John
Bucklin, Herbert R.
Bucksport High School Football
Bucksport Junior High School
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Buffington, Donald
Butler, Jackie
Butler, James F.
Cady, Paul
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Camp, Mrs. Frederic E.
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Campbell, Wayne
Canfield, Mary Grace
Capstaff/Dennen
Carey, James
Carlisle, Floyd Lewis
Carlisle, John William
Carroll, Gladys Hasty
Cary Library
Cass, Nuna
CBS
Central Maine Power
Chaffee, Robert
Chamberlin, Eric
Champion International Corporation
Chase, Chester
Cherryfield-Narraguagus Historical Society
Chicago Film Archives
Chisman, Jim
Clancey, Jacqueline
Clark, Alexandra MacCallum
Clark, Charles S.
Clark, John J. Jr.
Clark, Marilyn
Clark, Walter J.
Clarke, Loren
Clements, Kitty
Clough, Emily
Coakley, Gabriel
Cobb, Steve
Cochrane, Claire
Cochrane/Koski
Coe, Harrie B.
Colbert, Jim & Marian
Colby College
Colby College Dept. of Athletics
Coleman Family
Coleman, Peter
College of the Atlantic
Colyer, Leonard S., Sr.
Comstock, Larry
Comtois, Georgena
Conley, Albert
Connecticut Humanities Council
Copeland, Elizabeth
Cote, Don
Cotty, Yvette & Edmond
Craig, Ben
Crate, Douglas W.
Crawford, Richard
Criterion Theatre
Crocker, Daphne
Crowe, Maryjean
Cummings, O.R.
Cunningham, Wallace
Curtis, Joshua W. Jr.
Curtis, Philip C.
Dash, Marion
Davidson, Jackie
Davis, Ansel
Davis, Dave
Davis, Elwyn
Davis, Hilda & Meyer
Davis, Joel
Davis, Roger Stuart
Davis, Scott
Davis, William Hassoldt
Davis, William Rowland
Decker, Robert
Deer Isle Historical Society
Denning, Charles
Dennison, Henry Sturgis
Dennison, James T.
Denny-Brown, Sheila
Derry Historical Society
Dewson, Mary W.
Dice, Peg
Dick, Ernest
Dietrich, Mary & Ruth Gates
Dobbs, Jeff
Dodge, Charles
Dodge, Fred/MPBN
Dolby, Lawrence
Domincovich, Paul
Donahue, Art
Donaldson, Victoria
Donnell, Stephan
Dorman, Daniel & Vivian
Dougherty, John
Doughty, Estella
Douglass, Duane
Dowling, Harold I.
Down East RC&D
Drury, William H.
Duke University
DuMais Family
Dumont, Ken
Duncan Family
Durham Public Library
Eaton, Albert S.
Eaton, Eugene
Edge, Bob
Edmund Muskie Archives
Edwards, Lillian
Elliott, Walter L.
Ellsworth Historical Society
Emanuel, Carole
Erswell, George A. Jr.
Fanlight Productions
Farmington Historical Society
Farnsworth Museum
Faulkner, Alaric
Fenderson, Earle
Fenn, Mary Cushman
Fenn III, William H.
Fernands Family
Field, David
Fields, Dan
Filmtech/Rich Remsberg
Fisher, Holly
Fitzgerald
Flettrich, Terry
Flye, Ivan
Fogg, Janet & Tim
Fogler Library
Forbes, Irving
Foss, Ernest L.
Foster, Everett
Fournier, Paul
Fowler, Louise C.
Fowler, Pat & George
Fox, Mary Anna
Freeport Historical Society
Freimuth, Linda
Frye, Edna
Fryeburg Historical Society
Fuller, Mortimer B. Jr.
Furber, Lincoln
Gain, Carl Jr.
Gallant, Ed
Geer, Blanche Memorial
Gelardi, Paul
George Eastman House
George Stevens Academy
Georgetown Central School
Gerrish, Douglas
Gilbert, Charles

Gilley Museum
Gilley, Sandra
Gillingham, Chet
Gilman, John
Ginn, Steve/WABI
Glenn, Sean
Goff, Milton
Goldrup, Fred
Good Will-Hinckley
Goodall Mills
Goodine, LeRoy L.
Goodman
Gordon, Jessica
Gordon, William
Gove, Bill
Graham, Andy/WGAN
Graham, John
Grandmaison, Dayton
Grant, Frank
Grant, Nancy B.
Great Cranberry Library
Great Northern Paper
Greater Portland Chamber of Commerce
Greaton, Everett
Greer, Cora
Grimes, Alfred & Sylvia
Grimm, Buckey
Grindle Family
Groth, Ernest
GTE
H.O.M.E. Learning Center
Hackett, Talbot & Barbara
Hafer, Fred
Hafford Family
Hager, Myron
Haight, Courtney
Hall, Crystal
Hall, Margaret D.
Halsted, Charles/MPBN
Hamabe, Frank
Hamlin, Carl
Hammond, Steve
Hancock County Extension
Hancock Historical Society
Handley, Eric
Happy Memories
Hardy, Helen I.
Harmon, Carlene
Harper, Joe
Harrington, Town of
Haskins, Sturgis
Hatch, Marie B. & Pratt, Richard H.
Hawes, Jean
Hawkes, Rick
Heal, Lionel
Henderson, Jim
Henderson, Mark
Hendrickson, Andrew
Herring, Scott
Hiram Historical Society
Hodgkins, Earl
Hohmann, Nancy
Holbrook, Luther
Hollins, Mariette
Honey Tree Films
Hoose, Shoshana
Horn, Abraham & Teresa
Horovitz, Samuel
Houghton, Amory & John
Houghton, John
Houston, Charles S.
Howard, John & Elizabeth Kimball/Stanton & Carol Kimball Young
Howard, John & Elizabeth
Howard, John K.
Huebner, Bernie
Huey
Hughes, Kim
Human Studies Film Archives
Hume, Robert M. Sr.
Jackson, Dave & Annette
Jameson, John B.
Jefferson Historical Society
Jericho Historical Society
Johansen, Tedd
Johnson, Everett
Johnson, Stanley
Johnston, Ned
Johnston, Rick
Johnston, Sally
Jonaitis, Tony
Jonesport High School
Jordan, Patricia
Just Maine Folks
Karen Saum
Katahdin Area Council Boy Scouts of America
Kattelle, Alan
Kelley, Monique Casavant
Kellman, Peter/Jay Strike
Kendrick, George
Kents Hill School
Keppelman, Del
Kieve
King Family
Knowlton, John D.
Knox County Camera Club
Knox-TV
Kodish/Northeast Archives
Lacher, Adam
Ladies Public Improvement Society
Lagueux, Rob
Lamoine Historical Society
Lanciani, Henry
Landay
Lang, Steven
Lapointe, Daniel
Larsson, Bjorn
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Leadbetter
Leavitt, Keith
Lee, Diane
Lenthall, Franklyn
Leonard, Mike
Levine, Ben
Lewis, Alan
Lewiston Mall
Library of Congress
Library of Congress Paper Print
Lincoln Historical Society
Lincoln Memorial Library
Lincoln, Roger
Lindsley, James Elliott
Lippke, James
Lisbon Falls Community Library
Little Tree
Lockwood, Roy
Lord, Linda
Louis O. Hilton
Low
Ludlow, Deborah
Lupfer, Ed
Lynch, William
MacDonald, Wilmot/Northeast Archives
MacEwen, Andrew B.W.
Machias Memorial High School
MacQuinn, Rebecca J.
Maher
Maine Arts Commission
Maine Department of Agriculture
Maine Department of Inland Fisheries & Wildlife
Maine Department of Marine Resources
Maine Film Commission
Maine Folklife Center
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Maine National Guard
Maine Seacoast Mission
Maine State Library
Maine State Museum
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Marcus, Bob
Margaret Chase Smith Library
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Maxim, Hiram Percy
Mayhew
McBreairty, Darrell
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McEwen, Clare
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McKonly, Geoffrey
McLaughlin Foundation
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Meader, John
MeadWestvaco
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Medomak Camp
Meeken, Robert
Mercer, Robert
Messler, Patricia W.
Michaels, John
Miller, John
Mitchell, Fran
Modeen, Sandra
Monhegan Historical & Cultural Museum Association
Monroe, John A.
Montandon, Betsy & Davison, Keith
Moore, Tom
Moosehead Historical Society
Morehouse, Elise V.
Morrill Historical Society
Morrill, Charlotte
Morrison, Alola
Morrison, Dean
Morrison, James
Morrison, Jane
Mosher, Albert
Movie Queen, Bar Harbor
Movie Queen, Lubec
MPBN
Mulherin, George
Murphy, John
Museum of Modern Art
Naples Historical Society
National Archives
National Archives of Canada
National Association of Manufacturers
National Center for Film & Video Preservation
Natural Resources Council of Maine
Neal
Neiley, Geoff Jr.
Neiley, Geoff Sr.
Nelson, Harold E.
Nevison, Henry
New Film Company
Newman, Laurence
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Nickerson, Laura
Nicoll, Delancey III
Nicoll, Don & Hilda

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Northern Woods Safety Foundation
Norwood Historical Society
Nowell-Clark
O'Farrell, William
O'Hara, Eliot
Oregon Historical Society/Gene Stueller
Orgone Cinema & Archive
Orono Historical Society
Ouellet Family
Page Family
Page, Mack
Palermo Historical Society
Parker, Muriel B.S.
Parker, Ruth
Pawle, Mrs. Robert
Pawtucket Public Library
Pearmain, Pierce
Pearson, Adelaide/Blue Hill Public Library
Pearson, Adelaide/Sheila Varnum
Pearson, Edgar
Pease, Alvin & Anita
Penobscot Heritage Center
Pentecost, Arthur
Peratta, Ed
Peterson, Phil
Peterson, Victorina
Petrie, James
Pfaffle, William
Phillips Exeter Academy
Phillips, James A.
Pierce, Gail
Pine Tree Society
Pittsfield Public Library
Poland Spring Preservation Society
Pollard, David
Pollard, Vicky
Pond, Dana Gregory
Porter, David
Portland Pipe Line Corporation
Powell, Dr. Lester L.
Price Family
Price, Harrie B.
Proctor Academy
Pulsifer, Nancy
Race, Arthur Libby
Rae, Dr. & Mrs. Cameron
Rand, William
Ranlett, John
Reed, Russell
Reynolds, Clif
Reynolds, Mr. & Mrs. Frederic
Richardson, Constance
Richmond, Norman
Robbins, Paul
Robinson, Allan Preble
Rockefeller, Richard G.
Rodrigues, Gerrick
Roelofs
Rollins, Douglas
Ron Palmquist/WGAN
Rugh, Anne
Russell, Robert B.
Sabastian's Corner
Sanders Family
Sanderson, David
Saudek, Robert
Saum, Karen
Saunders, Donald
Savage, Mike
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Sawyer, Donald
Sawyer, George
Sawyer, Neil G.
Scott Paper
Scottish Screen Archive
Seapro
Searls, Richard & Silverstein, Stuart
Searls, Richard
Searsmont Historical Society
Seavey
Sebago Historical Society
Senter, Wilbur
Sharpe, Henry D.
Shaw, Dick
Shaw, Harry Sr.
Shea, Margaret
Shearman, Patricia
Sheldon Museum
Sheldon, H.D.
Sheldon, Peter
Shettleworth, Earle Jr.
Siebert, Otto
Silverstein, Stuart
Simpson, Garry
Sisson, Laurence
Slattery, Tom
Smith, Dr. Marshall Jr.
Smith, Gary
Smith, Janice
Smith, Julie
Smith, Nicholas
Smith, Pam
Smith, Roger D.
Smyth Family
Snow, Ralph
Snowden Family
Sommers, Henry Paul "Richard" & Mary Louise (Wahl)
Soule, David
Southworth Family
Spear, Hazel & Everett
Spindleworks
Sprague, Ned
Sprague, Shaw
Spring Point Museum
St. Peter, Yvette
St. Pierre, Paul
Stackpole, Renny
Stanton, Robert
Stapleton, Eddie David
Stefan, Karl & Lucy
Steg, Albert
Steputis, Gladys
Stetson, Frederic
Stewart, Archie
Stillman, Ernest G.
Stinchfield, Allan & Ruth
Stone, John A.
Stone, Tim
Stone, William
Strout, Ellen
Sturdy, Herbert F.
Sullivan, Clare
Sullivan, Dennis & Clare
Sulya, Joseph
Surry Folklife
Swan, Alfred
Sweatt, D.M.
Swift, Joanne
Taylor, Burton & Claire
Taylor, Daisy & Dave Kelly
Taylor, David A.
Taylor, Robert C.
Tebbetts, Leon
Terra, William
Thombs, James
Thompson Family
Thompson, Clarence
Thompson, Philip
Titon, Jeff Todd
Tobin, Charles
Turner, Ethel Bean
Ubans, Juris
Underwood, Marie
Ungerer, Walter
University of Georgia Library
University of Maine, Augusta
University of Maine, Machias
University of Maine, Orono
University of Maine, Orono/Agriculture Dept.
University of Maine/Ploch
University of New Hampshire
University of South Carolina
University of Southern Maine
Unobskey
USDA Forest Service
Vafiades, Joe
Van Arsdale, Russ
Veilleux
Venno, Maurice & Lucy Blake Venno
Vermont Historical Society
Vermont Public Television
Verow, Arthur C.
Viall, Rebecca Freethey
Vinalhaven Historical Society
Von Stade, Phil
Vose Family
VP Film & Tape Productions
WABI
WAGM-TV
Wait, James
Wakefield, Rowan
Waldron, William Goold Sr.
Walkling Family
Walsh, Sally
Wasson, Harold
Wasson, William
Wayside Inn
WCAX-TV
WCBB
WCSH
WCSH/MacWilliams
WCVB
Weiss, David S.
Weiss, Norma J. Brindel
Wescott, Don
Westbrook College
Westbrook School Department/PRIME
Westphal, David
WGBH
WGBH/Montandon
WGME
Whipple Family
Whipple Legacy
White, E.B.
White, Heather K.
White, John J. Sr./WGAN
White, John W.L.
White, Mary Baxter
White, Ralph
Whitmarsh, Dr. Robert H.
Whitney, Philip
Wieden
Wiers, Frank & Catherine
Wiggins, James Russell
Willard, Fran
Willard, Norma
Willey
Williams, Bruce
Williams, Edward P.
Williams, John R.
Wilton Historical Society
Withee Family
WLBZ
WMTW
Wohelo-The Luther Gulick Camp
Wolff, Suzanne G.
Women Works
Wood, Bill
Woodbury, Bob
Woodbury, Bob/WABI
Worster, Gail P.
Worthing, George
Wright, C. Bruce
Wright, Walter Woodman
WVII
Yates, Phil
Yates, Ronald
York Institute Museum
Zientara, Walter

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Co-founder of Trio Software Corporation, and an independent property assessment consultant. Former staff producer and director at WMTW TV; studied film at George Eastman House.

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Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, DC
Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, Maine.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929.* Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfehoro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature ***Hearts and Minds***. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Books include: *The Hollywood Studio System: A History* (University of California Press), *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Atlanta, GA.

Douglas Gomery, Ph.D. Books include *The Hollywood Studio System: A History*, University of California Press, *Who Owns the Media?* winner of the Picard Prize, *Shared Pleasures: A History of Motion Picture Presentation in the United States.* Chevy Chase, MD and Allenspark, CO.

Janna Jones, Ph.D., Associate Professor, School of Communication, Northern Arizona University, teaching cultural studies, history of entertainment and cultural theory. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article, "Confronting the Past in the Archival Film and the Contemporary Documentary," appeared in *The Moving Image*, Fall 2004. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past.* Flagstaff, AZ and Bucksport, ME.

Alan Kattelle, author of *Home Movies: A History of the American Industry 1897 – 1979*, and cinematographic researcher. AMIA Silver Light Award, 2005. Family roots on Monhegan Island, Maine. Hudson, MA.

Mark Neumann, Ph.D., Chair, School of Communication, Northern Arizona University, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture. Flagstaff, AZ and Bucksport, ME.

William O'Farrell, Former Chief, Moving Image and Audio Conservation, National Archives of Canada. Anthology Film Archives Film Preservation Honoree, 1997. Has served several terms as a Board Director for AMIA, advisor Chicago Film Archives. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). He currently serves as Secretary of The Society for Cinema and Media Studies. Cambridge, MA and Gouldsboro, ME.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, owner of Hollywood Vaults, is an expert in film/tape vaulting and media preservation. Contributed to new vault projects for Northeast Historic Film, Paramount Pictures, Eastman Kodak, Cousteau Society, Survivors of the Shoah Visual History Foundation, British Film Institute, Television New Zealand, Pearl Jam, and Phish.
Professional affiliations: SMPTE, Society for the Preservation of Film Music, Society of American Archivists, AMIA, International Facility Management Association, American Society for Industrial Security. Works in Los Angeles, resides in Santa Barbara, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

Sharing the Important Things

Continued from Page 1

Trick Films and Vanishing Fences

Introducing a segment in which he experiments with animation, Dowe tells the viewer, "Reading an article one evening, we decided to control our house by radio." A finger pushes the "breakfast button" and we watch the toaster door magically open and close, the knife poised in the air and then slicing butter, coffee pot, cup, and saucer dancing across the kitchen table.

There are elegiac segments, too. A sequence of different wooden fences is prefaced by a title reminding us, "soon these will decay and be forgotten."

Through study of collections like that of the Palermo Historical Society we hold the light up to the cave wall, helping to save our moving image legacy.

Our Guiding Vision

Entering our third decade, we reflect on some of the ideas that have driven the organization. Our original application for tax-exempt status stated that NHF would become "a model organization" dedicated to moving image preservation.

In 1999 our Directors and Advisors articulated visions for NHF. Advisor Eric Schaefer saw us becoming "the preeminent regional film archives in the nation" and by virtue of success in preservation efforts and public outreach, a leader among a network of institutions. Advisor Gillian Anderson predicted that through NHF's influence, the very definition of archives might broaden so that other major archives would embrace, for example, home movies. She foresaw that NHF would be sought as consultants and resources for historical societies, libraries, schools, television stations, and filmmakers.

Many of these visions are becoming reality. Not only does NHF's archives house seven million feet of film—home movies, industrials, television newsreels, documentaries, and feature films from 1901 to the present—we also count more than 8,000 analog and digital video recordings, and growing collections of ephemera and technology related to film culture. Our Conservation Center, with two floors of cold storage and pioneering subfreezing vault, is fully operational.

Our educational materials can be found in every school in Maine, in most resource centers and libraries in New Hampshire and Vermont, and in educational institutions across the country.

Through lectures and screenings at the Alamo Theatre, our renovated 125-seat hall, as well as a vigorous outreach program, thousands of people view our collections.

Our goal is to work toward deeper understanding of the moving image realm. At Northeast Historic Film, we are helping to save the traces of New England people, images of those things they valued. ■

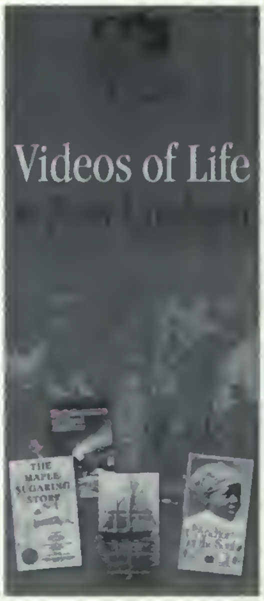
Cletrac snowplow in Palermo, Maine, from 8mm film by Milton Dowe.

New *Videos of Life in New England* Catalog!

By Jane Donnell

The new edition of NHF's catalog offers all of your favorites as well as 11 brand new titles and 15 previously-released titles now available on DVD.

One stand-out is ***The Story of Wood in the Northeast***, which comes straight from our collections. The title was a big hit in our public screenings at the Farm Museum, Fryeburg Fair. Originally produced for the Northeastern Lumber Manufacturers Association in 1953, it's a comprehensive look at the many uses of wood, and the history behind tools used for harvesting and manufacturing.
$14.95
DVD only



Perhaps the most esthetically pleasing new offering is ***Downeast Lobsterman, Revisiting the 1950s When Wood Was the Way.*** Wooden buoys and traps, hand-woven head nets, and carved wooden pegs were the tools of the day and come back to life in this video. Lobstering is chronicled through images of Pat Moore of Five Islands, Maine, with commentary by fellow fisherman Billy Plummer III and musician and folklorist Bill Bonyun.
$19.95
DVD only.

Look for your new catalog in the mail just in time for Holiday shopping!

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Advance notice of most screenings, events and new products.
- Two FREE Alamo Theatre weekend movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 140* **Videos of Life in New England** and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 450* videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes or DVDs at a time. A $5 shipping charge applies.

*Check the listing for available format (VHS or DVD) when selecting titles.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

☐ Individual Member, $25 per year. All benefits listed above.

☐ Educator/Student Member, $15 per year. All benefits listed above for teachers, homeschoolers and students at any level.

☐ Nonprofit Organization, $35 per year. All benefits listed above, plus additional copies of *Moving Image Review* upon request.

☐ Household Members, $50 per year. All benefits listed above apply to everyone in your household, plus 2 extra Alamo Theatre weekend movie passes.

☐ Associate Members, $100 per year. All benefits listed above, plus 2 extra Alamo Theatre weekend movie passes.

☐ Corporate Membership, $150 per year. All benefits of Associate Membership.

☐ Friend, $250 per year. All benefits listed above, plus 2 VIP passes to any Alamo Theatre event.

☐ Patron, $1,000 per year. All benefits listed above, plus 4 VIP passes to any Alamo Theatre event.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

If you would like more information about our Membership programs Email bill@oldfilm.org or Phone 800 639-1636.

Name ____________________

Address ____________________

City ____________________

State ____________ Zip ____________

Phone ____________ ☐ New ☐ Renew

Email ____________________

Seasonal Address ____________________

City/State ____________ Zip ____________

Seasonal Dates (from) ____________(to) ____________

Seasonal Phone ____________________

Please charge my credit card: ☐ MC ☐ VISA

Account # ____________________

Exp. date ____________ Signature of cardholder:

____

Name as you wish it to appear on membership list:

____

☐ My check is enclosed. (Please make check payable to Northeast Historic Film.)

Gift Membership

I would like to give a gift membership at the

____________________ level to:

Name ____________________

Address ____________________

City ____________________

State ____________ Zip ____________

Phone ____________________

Return application to: Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 Or fax to 207 469-7875.

Your dues are tax-deductible to the extent allowed by law.

The Video Loan Catalog is available through NHF's website. Go to www.oldfilm.org

NORTHEAST HISTORIC FILM

Video Loan Service/Members ONLY	
Titles:	
Alternate Title:	
TOTAL	

I can play these formats

	Yes	No
VHS	☐	☐
DVD	☐	☐

Time Out: Images of Play and Leisure

NHF Summer Symposium
Thursday, July 19 – Saturday, July 21, 2007

Taking time out in 1915, sailing footage from family film, originally 28mm. This may have been shot on Jericho Bay, east of Deer Isle, Maine. Irving Forbes Collection.

Recognizing that recreation is an integral facet of modern life, the theme of the Eighth Annual Summer Film Symposium is "Time Out: Images of Play and Leisure." Since the late 19th century Maine has been known as a tourist destination for the original rusticators, for tastemakers who turned Mount Desert Island into playground for the rich and famous, for working class families seeking a week of quiet camping and fun.

As Maine's traditional economic bases in timber and fishing have declined, the state has been transformed into "Vacationland," and tourism is now recognized as Maine's largest employer. Other regions around the nation and throughout the world have witnessed similar changes, changes that speak to the increasing importance of play and leisure to individuals in the industrial and post-industrial era.

We invite papers and presentations that explore aspects of play and leisure. We are interested in moving images made by amateurs and for noncommercial purposes that offer us new historical, cultural, and critical understandings. Potential paper topics might include subjects such as involuntary leisure, e.g., being a patient at a tuberculosis sanatorium, work in the tourism industry, travel narratives, issues of leisure and class, hunting and fishing.

Typically, presentations are 30 minutes, including moving images, and are followed by 30 minutes of discussion. The symposium is open to archivists, artists, and scholars from all disciplines. Please send 250-500 word abstracts outlining your paper ideas to the Symposium Program Committee at the address below. The committee will begin reviewing proposals on February 1, 2007.

Please send proposals and inquiries to:

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